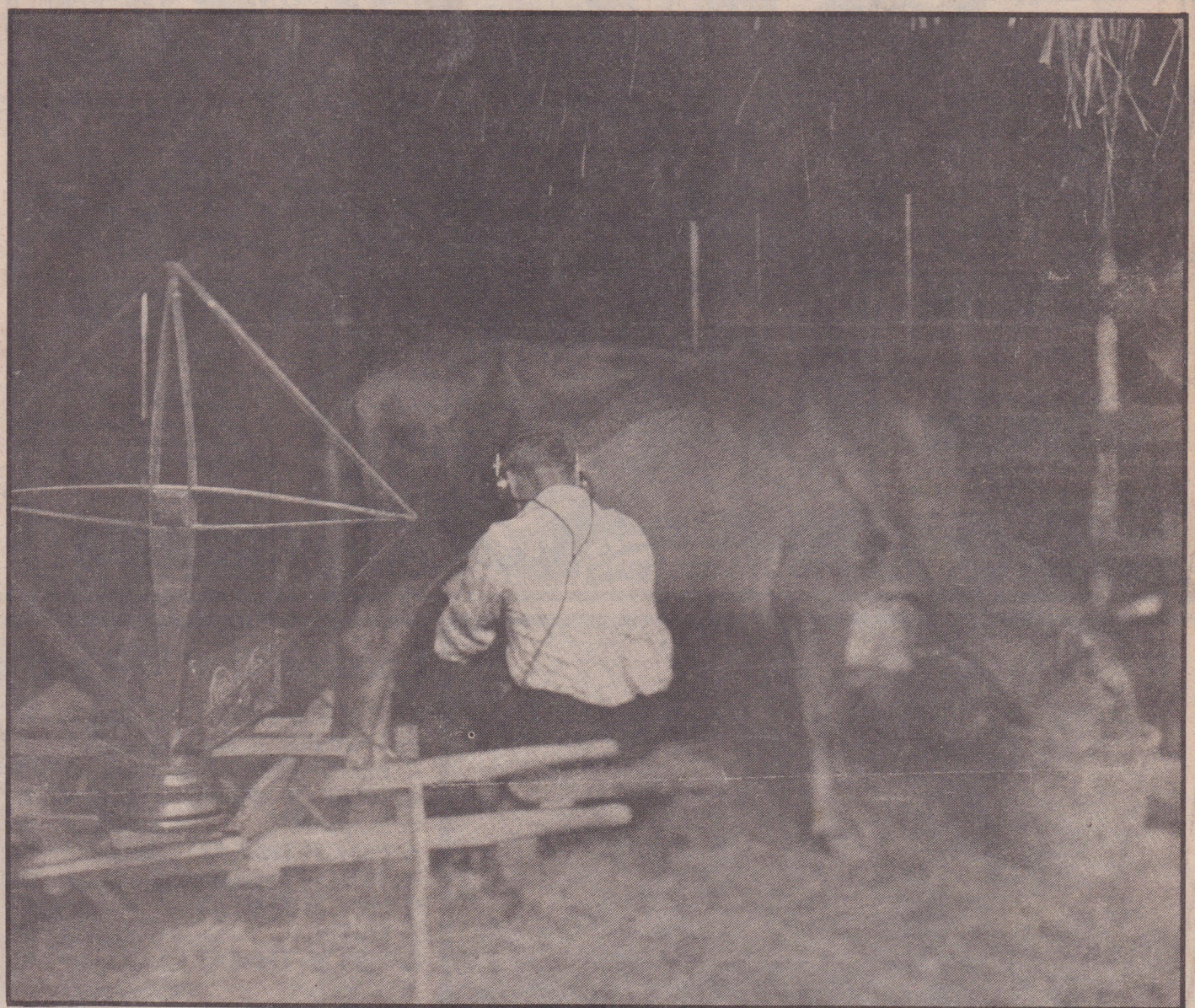
MAXIMUMROCKNROLL

No. 34 March '86 $1.00



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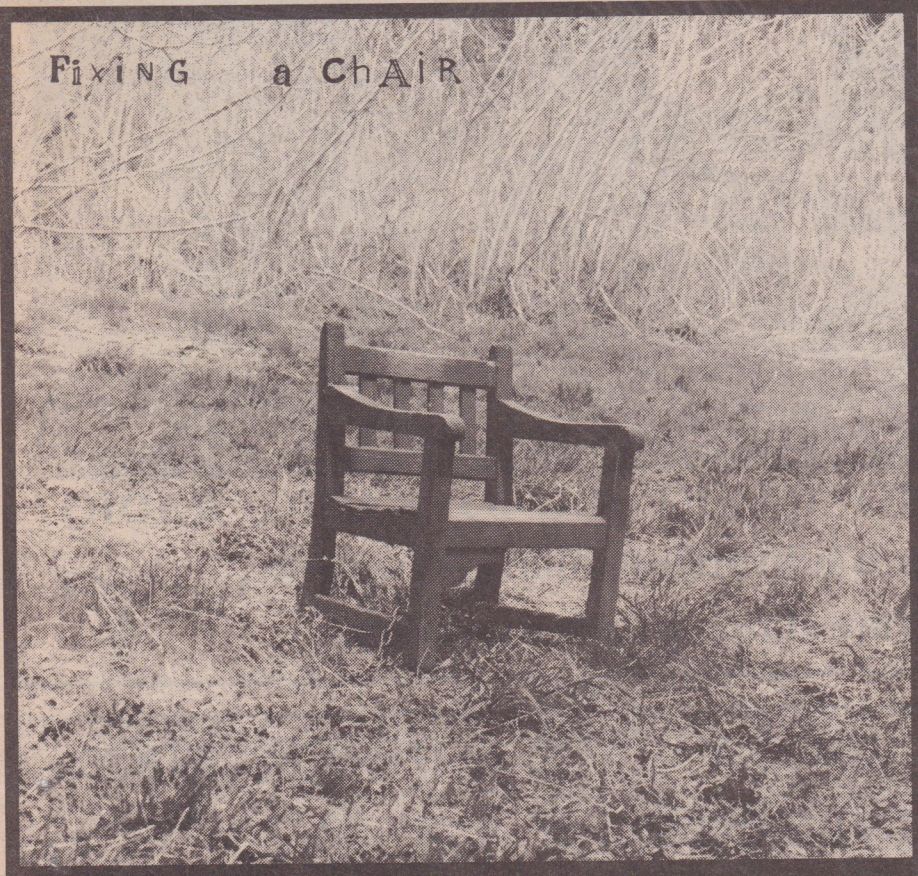

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MAXIMUM ROCK'N'ROLL
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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Steve Spinali

BLAST-Power of Expression-LP
BUZZ & THE GANG-TP
DECONTROL-Born To Be Wild-45
DEPRAVED-LP
FALSE PROPHETS-LP
LIBERTY-Our Voice is Tomorrow-EP
LIME SPIDERS-Out of Control-45
MISSION IMPOSSIBLE/LUNCHMEAT-split EP
MUSHROOM PLANET-The Chair-45
NOG WATT-Fear-EP
RAPED TEENAGERS-Jahr um Jahr-EP
SOUL ASYLUM-Made To Be Broken-LP
SWANKYS-LP
X-MAL DEUTSCHLAND-LP
YR ANHREFEN-Piodas Hapus-45
V/A-We Won't Be Your Fuckin' Poor-2LP

Ruth Schwartz

ARTLESS-12"
A.S.F.-Damsels in Distress-LP
BLACKJACKS-Dres In Black-45
EUGENE CHADBOURNE-Country Protest-LP
DAYGLO ABORTIONS-Feed Us Fetus-LP
D.I.-Horse Bites-LP
DEPRAVED-Come On Down-LP
EXPLODING WHITE MICE-Nest of Vipers-12"
FALSE PROPHETS-LP
FOURWAY CROSS-Fill the Sky-LP
NOG WATT-Fear-EP
PUSSY GALORE-Your Body-EP
RHYTHM PIGS-LP
SCREAMING TRIBESMEN-Move ... Closer-EP
SEEING EYE GODS-LP
SOUL ASYLUM-Made To Be Broken-LP

Pushead

SAM HAIN-November Coming Fire-LP
ATTITUDE ADJUSTMENT-Dead Serious-TP
SWANKYS-Hero-LP
V/A-Rapsodie En France-TP
STUPIDS-Peruvian Vacation-LP
V/A-Stop The WWIII-TP
NYC MAYHEM-EP
LIBERTY-Our Voice Is Tomorrow's Hope-EP
ANTI-SECT-Out From the Void-EP
WEHRMACHT-TP
CRO-MAGS-Age of Quarrel-TP
CHRISTIAN DEATH-Believers in the Unpure-LP
POISON IDEA-Kings of Punk-LP

Tim Yohannan

NOG WATT-EP
SWANKYS-LP
LIBERTY-45
LUNCHMEAT/MISSION IMPOSSIBLE-split EP
KGB (Germany)-EP
FALSE PROPHETS-LP
SOUL ASYLUM-LP
RAPED TEENAGERS-EP
ARTLESS-12"
SCRAPS-TP/CKN-TP
AIDS POSITIV-TP
V/A-Why March When You Can Riot-LP
NUMB SEX-EP
BLAST!-LP
FOLLOW FASHION MONKEYS-LP

Martin Sprouse

LUNCHMEAT/MISSION IMPOSSIBLE-split EP
LIBERTY-Our Voice Is Tomorrow-EP
RAPED TEENAGERS-EP
FALSE PROPHETS-LP
PUSSY GALORE-Love Your Body-EP
FOLLOW FASHION MONKEYS-LP
SUBHUMANS-Worlds Apart-LP
S.L.A.-Evil Empire-LP
LOST CHERREES-All Part of Growing Up-LP
V/A-Matrax-TP
COOLEST RETARDS-TP
CHUMBAWAMBA-Revolution-EP
V/A-Why March When You Can Riot-LP
V/A-Noise Behind the Iron Dustbin-TP
A.S.F.-Damsels in Distress-LP

Max Hechter

DAYGLOW ABORTIONS-LP
EXPLODING WHITE MICE-12"
DEPRAVED-LP
FALSE PROPHETS-LP
DIE FROHLIX-TP
KILSLUG-LP
LAST ROUGH CAUSE-45
LIME SPIDERS-45
LUNCHMEAT/MISSION IMPOSSIBLE-split EP
HARD-ONS-Surfin On My Face-EP
PUSSY GALORE-EP
SONIC YOUTH-Flower-45
SWANKYS-LP
V/A-Why March When You Can Riot-LP
V/A-Riot City-LP

Dogtowne

SOUL ASYLUM-Made To Be Broken-LP
SUBHUMANS-Worlds Apart-LP
MJB-How To Abandon Earth-EP
SONIC YOUTH-Flower-EP
EXPLODING WHITE MICE-Nest of Vipers-12"
R.A.F. GIER-Kiss Me Goodbye-LP
V/A-Pebbles #17, 18, 19
PUSSY GALORE-Your Body-EP
S.L.A.-Evil Empire-LP
LEFT-Last Train to Hagestown-LP
DEPRAVED-Come On Down-LP
RADWASTE-Cooking & Nothingness-EP
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SLAM-Tragedies-45
FALSE PROPHETS-LP

Just a reminder: there are 30 complete sets (issues #0-#35) of MRR on the auction block. Bids are being accepted until April 30. A shipping charge of $5 (in the U.S.), $10 (in Canada), and $15 (overseas, by seamail) will be added to the winning bids. Payments due upon notification of acceptance. Minimum bid: $40.

Thanks!

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KCMU Seattle,WA 90.5FM call sta
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KOPN Columbia,MO 89.5FM Sat 2:30AM
KPFA Berkeley,CA 94.1FM Tues 9PM
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KZUM Lincoln,NE 99.3FM Thur 10:30PM
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WITR Rochester,NY 89.7FM Thur 9PM
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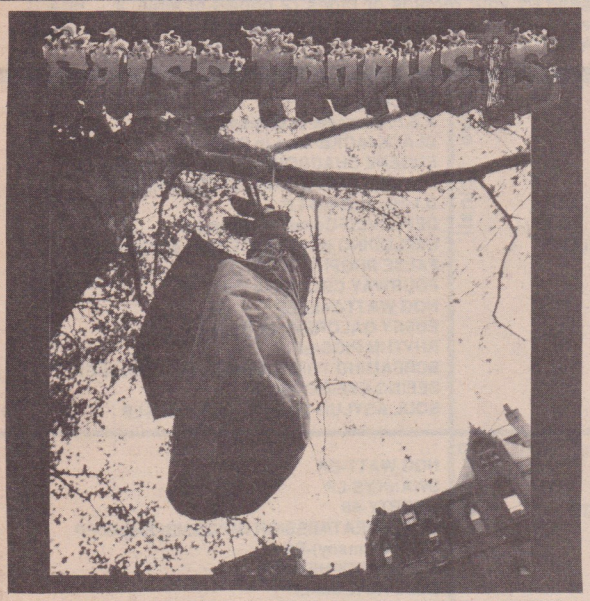

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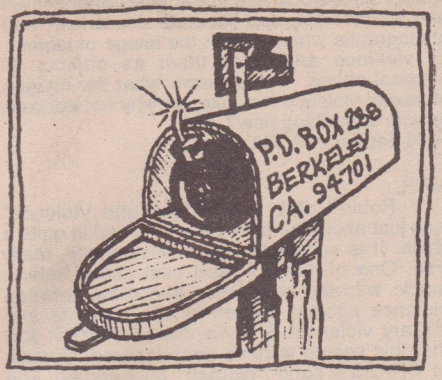

Hi Everyone,

MRR #32 was really important. I seriously doubt that Sylvester Stallone could become a beloved icon in any other country. It's so fucking outrageous to see Rambo/Rocky war toys being force-fed to little kids across the country! Did you know that one of the TV networks, in their perpetual lust for bucks, is planning a Rambo cartoon for its Saturday morning schedule?! If we think the U.S. is Right wing/fascist now, just imagine the possibilities 10-15 years from now. Maybe 10,000 19 year old Rambos invading Grenada again (the commies there might need to learn another lesson by then).

Joe Britz/ Worthless zine/ 6711 Ft. Hamilton Pkwy/ Brooklyn NY 11219

Rambo punch-up dancers face ban in discos

By SUN REPORTER

A VIOLENT Rambo-style dance called The Slam — in which youngsters beat each other up to music — is sweeping Britain.

But now worried disco bosses are trying to stamp out the new craze before someone is seriously hurt.

They claim the madcap dance is "too dangerous" and could end in tragedy as fanatical Slam fans grow even more reckless.

Teenage gangs calling themselves "Slammers" take over dance floors and bash each other about to "hard" music from groups like March Violets, Sister of Mercy and Siouxsi and the Banshees.

Scars

Fists, elbows and feet fly as the youngsters lash out at anyone near—and dancers who fall to the ground face a kicking.

The disco dafties openly boast later about the scars, bruises and black eyes they "score" in Slam sessions.

Slammer Jenny Woods, 17, of Dover, Kent, said yesterday: "It is compulsive and we love it. I often end up black and blue, but we don't mind.

A consultant psychologist said last night: "This dance is a sad sign of the times—it's a desperate protest by the young."

What Th' What Th' Fuck

I have been asked to (and want to) respond to Bob Mould's "What the Fuck" in issue #33. I have the upmost respect for HUSKER DU, as I have for years been a big fan, considered them friends and wish to continue so. Although I understand the esoteric feelings a musician has for wanting to be heard, be helped and for actualizing what they feel their personal role to be, I feel strongly that this is another in a historical line of losses. I don't want to argue with or convince any member of HUSKER DU about what they personally stand to lose or gain (that is up to their own conscience), or what Warner Bros. stands to gain. What I feel is most important is what the independent music biz stands to lose.

There are now many independent bands and labels strong enough to begin to reach as many people as a major label in terms of sales. However, there still exists a kind of barricade where the independents stop and the majors begin. Only in the last couple years has the barricade begun to be chipped at from the independent side. Without the likes of the stronger bands (HUSKER DU, DKs, BLACK FLAG, DOA) who are able to sell quantities of records and gain recognition through lots of hard work and independence, it is more likely that the majors will continue as the sole agents of musical "success". Whenever we lose any of these stronger bands, we lose an important force chipping down the barricade of survival.

In addition, the independents are faced with innumerable obstacles such as lack of capital and distribution monopolism. They are only now getting into a position of changing the way business is done, and they desperately need all the help they can get especially from the stronger bands. It's true that many independents are like mini-majors in business practice and that many independents have been in, or feel forced into, compromising positions. Independents are not necessarily little angels changing world finance, but they are growing, learning and can be a threat--as long as they keep trying and keep getting support. Otherwise, they will either be bought out one by one and continue the major label monopoly or become glorified marketing and research companies for the majors who can wait around until a band sells enough records and then reap the profit.

I have a high regard for those who hang in there and can remind themselves why they want to be there even when they are frustrated and hungry. I have less regard for those who rationalize their bailing out.

Politics aren't academic; politics are action. Words alone don't change anything; music has never altered society. The means justify the ends; the method is the answer. In reference to Bob feeling that HUSKER DU are not a political band, signing to Warner Bros. is very political.

Ruth Schwartz/MRR and Mordam Records

(I wholeheartedly agree Ruth, Tim)

Dear MRR,

Whenever I get a MRR in the mail, the first thing I do is read what Mykel Board has to say. I don't always agree with what he has to say, but he invariably makes you think, and very often makes you think hard. I really can't understand how a lot of people write-in/say "Mykel Board's a real idiot. He doesn't know what he's talking about". While he is still just another person with an opinion, I have always found him to be well informed on topics he writes about, given the space he has to use.

The reason I can't understand these people is not because I agree with M.B. and can't see how they don't, but because I know his aim is to antagonize people into thought and rub people the wrong way so they will talk to each other about these things. In this way, I reckon he instills an open mind into people. I wonder how many people who reckon he's a complete wanker still read his column? I'd say most people would, because he's interesting as well as different. I would only agree with about 50% of the things he says, but he is by far may favorite writer in the mag.

I have also heard people say he is sexist, and he might well be. Look at his column a few issues ago and the opening comment in his article in his article in #30, "I was happier than a feminist at a book burning" but did that not make a few hundred people say "sexist bastard. Sexism has got to be wrong and Tim Y. still lets that guy write"? I don't know whether he is sexist or not... but either way it has had the effect of stopping a lot of sexist people in their tracks, right?

Like him or not, you've still got to give him credit for being a good writer.

The next bit I want to talk about is friendships and caring and all that stuff.

A while ago I was feeling a bit down and everything seemed to be getting me down even further. Things like people's attitudes, my own insecurity etc... so I wrote to MRR saying how anyone who was different from the accepted radicals was basically not accepted very easily by a lot of other people and so I was finding it hard to meet new friends and I asked anyone with thoughts on the matter to write to me. I didn't expect anyone to write, but four people did (all from the U.S.) and it just encouraged me not to give up my punk morals or to confine myself just to people calling themselves punks. It made me realize that the world is a rotten place with a few good apples in the bunch. to know that there were other people "out there" who genuinely cared about me, even though they'd never met me , really freaked me out and gave me such a good feeling inside. I hadn't experienced anything like it for ages. It has also taught me to look more closely for the good points in life rather than just concentrate on all the millions of things that are wrong with the world (the spelling in this magazine. See? I do have a sense of humour!) I really want to thank the people who wrote to me.

Justin Adams/ 38 Sargent Poe/ Bellevue Heights/ South Australia 5050/ Australia

Dear MRR,

Yet again Mykel says you're wrong without understanding what people are saying in the first place. In his recent two-parter about masochism, Jewishness and guilt he condemns anarchists for denying people the mechanisms they use to relieve certain kinds of guilt. I say certain kinds because Mykel breaks guilt down into two kinds: guilt of the consience, "sin against out fellow man" and "sins against god", and guilt caused by not complying to abstractions. I agree with Mykel that the first kind of guilt is useful and that it serves as a guide to our actions; if you feel guilty about the way you're behaving towards someone--stop behaving like that. The criminally insane and the psychopathic are the people whose consience tails them to guide them in a socially acceptable way--whether we need the police to deal with this, as Mykel suggests is another matter, one I'll return to later.

This leaves us with "sins against god" and along with the god the various abstraction such as church, state, nation, company, etc. A long time ago the church was the most powerful influence in peoples lives. It taxed heavily, it owned vast amounts of land, it killed heretics, it justified and legitimized other peoples power--such as kings and all it gave back to the huge majority of people was the promise that if they lived as the church wished them to, then at the end of their miserable lives they could go to heaven where everything would be alright. It so dominated peoples lives that they were/are prepared to kill and die in the name of god. In the same way it makes people feel guilty for not complying with its rules. Same goes for the state, nation, company, etc. You don't behave as they think you ought to--you feel guilty. Mykel recognizes that this is God guilt, that it causes ulcers, sexual problems, all sorts, but he then condemns anarchists for wishing to remove peoples releases from this guilt. My only answer to this is why do you need to remove the pain from just the symptoms when people would be alot happier if you took away the cause. I, as an anarchist, do not condemn, or deny people release from religious guilt. But I do condemn the abstractions that cause needless guilt and suffering. People would not feel guilty about such things unless it was in the interests of other people to keep them feeling guilty and bad about themselves. Try telling someone who is confident and sure of themselves, who feels good about themselves, what to do and it'll be alot more difficult than telling some poor guilt ridden soul that's convinced of their own worthlessness what to do.

Meanwhile Mykel thinks we need the police force. For what? The only function the police supply that couldn't be supplied by a community policing itself is protecting the bosses and their property. You know what kind of behavior you won't tolerate and if that behavior's affecting you, what the fuck have the police got to do with it. The policing of straight forward crime is the secondary role of the police. They owe the armed wing of government and their function, as has been illustrated so many times in this country is to squash any resistence to the will of the ruling class. Whether it's the KGB, the FBI or Scotland Yard, they're all bastards and we'd be a hell of alot better off without them.

Yours, Morty/ Box 010/ Full Marks Bookstore/ 37 Stokes Croft/ Bristol 6/ England

Dear MRR:

This is a response to Walter L. Lilly's anti-psychiatry letter in #32. The gist of the letter was that the mental health system is a bunch of Nazis who want to destroy the minds of America's youth.

It's not true. Mental illness does exist. It isn't just people being sad or having religious experiences - there are plenty of people everywhere who are too depressed to function or who believe they are the Virgin Mary. Many hear voices telling them to kill themselves - shouldn't they be treated?

I have a personal experience with psychiatry, too. My father is a psychiatrist, and my family's mental health owes a lot to the existence of anti-depressants. I know a lot about people whose lives have been made livable by drugs like Proloxin (I assume this is what Walter means by "Froloxin").

Walter claims that Proloxin makes him nervous and paranoid. Proxolin is actually an anti-psychotic often used to treat acutely paranoid people. If a healthy person takes it, it will have no effects but drowsiness, slowing down of the mind, and general tranquilization. I suspect that Walter was paranoid in the first place, and that when the medication didn't completely cure him, he blamed his mental state on the drug.

Mental hospitals are admittedly not nice places, but they are necessary for people who are unable to function in society. Many are so ill that they will kill themselves or others if they are not hospitalized. It is, of course, ideal if a patient can be treated outside the hospital

Hardcore and other radical movements have often fought psychiatry. Think it over - it make no more sense than fighting surgery or antibiotics.

Doob/ 511 E. Purl St./ Goshen, IN 46526

War Vets

MRR,

I'm writing in response to the article by Robin Vote on "The War Against Women". It was very well thought out, but I'd like to comment on the last section of the article which dealt with the failures of feminism.

The way I see it, most men react violently to feminism because it takes wymyns (womens) attention away from them. Wymyn share, learn and grow with each other in feminist groups. Wymyn have dances, political get-togethers, peace camps and even music festivals. We stand up for our rights at home and in the workplace--another reason for the violent reaction. Wymyn spend all day dealing with a very misogynist culture and get through the day many times only with some support from wymyn friends. After getting through our day, we are then accused of not supporting the men's gruelling day dealing with his culture role--we have only so much energy. I think the majority of support men receive should be from other men--not always coming from wymyn. Men should set up support groups for each other.

I don't feel that feminism has only attempted to change the female half. Feminism has confronted men with feminist philosophy, with which they must deal with. I know quite a few men who call themselves feminists and work actively challenging other men.

Finally, I don't see the feminists as becoming just like men to exist in our culture. The basic principles of feminism are against the very capitalist/misogynist/patriarchy-- feminists certainly wouldn't join in and uphold the very structure that feminism is trying to break down. I guess it's simply a matter of some people caling themselves feminists but practicing other beliefs. I mean, for example, Reagan insists that the strategic defense initiative will bring peace; that's not my idea of peace.

Anyway, I'm not criticizing your viewpoint, Robin, I'm just trying to share mine. Anarchy, peace, freedom, equality, happiness.

Ember Animalism/ P.O. Box 2965, station D/ Ottawa, Ont/ Canada K1P 5W9

Dear MRR,

Sir, I do not often feel like writing, but this time I feel obliged to respond on the article 'War Against Women' by Robin Vote. Although I'm a man, I still honestly think that her contribution to MRR-31 is wonderful. Here in Europe the punk scene becomes more and more masculine, yes even macho, which I, of course, regret. We judge state oppression, wars etc... but what about our own behaviour? You can even perceive anti-feminist tendencies in our scene! We are on the wrong path, I'm afraid. Therefore, I fully support Robin's effort to change that course.

Beside this remark, my opinion is that such articles will give an exrta dimension to the MRR. I hope more will follow in the near future.

Yours faithfully, Maus Gossens/ Illegaliteitsweg 41/ NL 3815 PK Amersfoort

Dear MRR:

It's easier to criticize other's ideas than it is to offer one's own, so I'll sidestep "War Against Women"'s accelerated rhetoric and minor inconsistencies to point out an erroneous assumption that informs's Vote's views - that of a basic "feminine nature", distinguishable from a masculine one, which causes women to be "generally more liberal and pacifistic". This kind of essentialism not only condones the institutionalized perception of women as "the fairer sex", but substitutes a transcendental explanation (what Barthes would call "a myth") for patterns of behavior which are determined by social, political and economic forces, not biological.

If men need to exhibit their power by terrorizing women, they have obviously failed to exert their power in the more traditional arena - they have been psychologically reduced to "women", and lost thier penis power. Sexual assault is a physical reassertion of a psychological lack. Knowing all too well the after-affects of sexual violence, I'm far from an apologist for rapists, yet I find it hard to agree with the blanket assumption that men are sick, when the power relations between the sexes are all too obviously a microcosmic acting out of those which exist at large.

As a side note, I also find it difficult to understand how MRR, which aspires to a certain scrupulousness in the types of ads it will and will not run, can illustrate this article with photographs which exploit the image of women as victimes and posit them as objects of physical abuse. We all know what the images of sexual violence look like, so why not educate us with something new?

Rikki Sender / LA, CA

MRR,

Robin Vote's article "Sex and Violence" was just about the best thing I've read in quite a while. It is succinct and I believe really, really true. One of things I liked best about Robin's article was the connection she drew between violence against women in everyday life and military violence. She mentioned in MRR #33 that this seems to have been ignored. Outside of CRASS's song "Women" on Feeding The 5000 ("fuck is womens money/ we pay with our bodies/ .../ War is the mens money/ they pay with their bodies/...") I think that Robin's article is the first attempt I've seen drawing the connection between these kinds of victimization. The growing militarization of everyday society is a concern. Its connection with violence against women and men is totally ignored.

I think that it is important to be aware of violence, since in all its forms it defines power relationships. I think that the inter-relationships are all important to understand, comprehend first and then really understand. The web of violence seems omnipresent and extends beyond human creatures into the realms of other life forms on this planet and the planet itself. I came across a phrase in Louise Michel's memoirs (The Red Virgin: Memoirs of Louise Michel/ Univ of Alabama Press/ 1981) which offers an important concept: "The more ferocious a man is towards animals, the more that man cringes before the people who dominate him." Any number of things or groups can be exchanged with the word "animals". Women, men, children...

George Monk/ 346 So. Stafford St/ Yellow Springs OH 45387

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Hi,

This is in response to a letter by John Jail in MRR #30.

Believe it or not you can be a skinhead and not be a neo-fascist nazi maniac in doc-martens. People are people, there are skinheads, metallers, punks, hippies, etc... who are absolute total assholes and there are those who are great people. Labels are worthless and uniforms mean nothing. I look like an escapee from Motorhead, but don't call me a head-banger, I'm not a punk or a hippy or surfer or any of the other wonderful labels society has thought up for us to be in. I dress like I do because I like it and I think someone can be a "skinhead" and be a decent person, if someone is going to be an asshole they are gonna be one. It's unfortunate that many people who dress in a style like "skinhead" happen to be assholes. I have a fear of fascism. I wouldn't write in defense of a so called group of people if they were fascists, "fag-bashing" violent ass-holes ect... I don't think I could hang out with any of them if they are fascist because I'm Jewish. I don't want to make that statement into any kind of issue; I'm upset that people like the Roman Catholics, the Protestants, the homosexuals, and the Moslems (who died thanks to Benito) have not had any memorials built for them. They suffered too. I'm also worried for Israel, if Rabbi Meir Kahane ever gets any kind of real power God help Israel. This guy wants to get the Moslems out of Israel. If he gets that then he'll want to get rid of the Christians then the Reform Jews and then theConservative Jews (which would include me) until Herr Rabbi Khomeni has an Orthodox Jewish State. I'm sure Falwell would like a righteous Protestant Republic, and Archbisop LeFerbre would like a holy Catholic Empire as well. I criticize the JDL too... I mean, what hypocrites. Judaism is not a faith of vengeance and hatred, (neither is Islam) any group that claims to kill for God are a bunch of liars using religion as a crutch to defend their hate. Also, clergy make shitty despots, Cardinal Riechleau of France fucked up and look at Khomeni's Iran. Need I say more on the effects that clergy have on countries when they rule. I hope for Israel's sake that they oust Kahane before he makes another Iran. I didn't exactly say this the way I wanted to. But I hope the message gets through... I would like to hear from anyone in Israel (unless you're from the JDL) and hear anyone's views on what's going on over there (from there) and when the hell is someone over there gonna send in a scene report?
Gary Hemp/ 522 Birch St/ Bayville, NJ 08721 USA

Take this from someone who knows a little,

Re: the constant naive discussions on "the skinhead movement". In England, there never has been/nor shall be "a skinhead movement". It always was/has been an individual choice/ decision. No big deal.

First point: there would be no skins anywhere if it was not for the influx of black Jamaican youth into this country, along with their families. White working class kids loved and adopted the style that the mid-sixties black kid possessed.

Second point: skins and blacks were pretty much side-by-side at this initial period, only to be foolishly manipulated by monied Fascists in the early 70's. However, this never stopped skins fighting amongst each other--rival football teams, cities, parts of towns. Through the seventies, a portion of skins were manipulated/made to look fools by the old wankers who run the pathetic National Front Party (all 10 of 'em). Virtually all skins, repeat all, have left such organizations and merely don't give a shit anymore. In fact, it has been gratifying to hear firsthand accounts of skins trashing N.F. party members and their premises/ offices, etc., on account of being screwed by above toss-artists.

Third point: it is a well known fact that skins and black youth fought side-by-side against filth/cops in the recent Tottenham Riots (where a cop had his throat cut by teenagers). There is a genuine solidarity here. Not uncommon at all to see white and black hardcore youth as friends, best of in fact, trust each other, moreover. See who it is who they have to fight in order to preserve basic freedom.

We are sussed here. We have been fighting back. Class war not color war.

Finally: it is significant to say that Pursey sang "The kids united will never be divided" (SHAM 69). We are sussed here. As far as Amerika is concerned, your shallow culture has given rise to your copying of our real youth. We do not fake. The only way an Amerikan shall gain respect is by being him/herself. England is unique. You have to be born here to understand our way of life. Evolve yourselves.

Harley: wipe that dumb grin off your face. We think you look stupid.

4% of the population owns 86% of the wealth. Wake up pricks.
Bo/ London NW3/ England

Dear MRR:

We inform you, most French skinhead bands are nationalist, racist, and fascist. They come to gigs to beat up punks, not for the music. So, they can't find a lot of gigs in France, mostly in Paris because nobody wants them. Some go and play in Belgium... They're sometimes supported by fascist and racist organizations. They're dangerous. It's really too bad because they play good music. 77KK is just a label of shit for fuckin' fascist bands like TOLBIAC'S TOADS, WARRIOR KIDS, NEVROSE, SNIX... We must fight them! It's paradoxical to see American and Canadian hardcore bands on the same record with French bands who are more or less fascist. Friendly, Moribaux

Here's some more follow-up to that "mysterious" Falwell Game we received a while back.

To MRR and it's readers:

I am the person who mailed in The Falwell Game that was printed in a recent issue of MRR. I did not invent the game but am responsible for some of its spread.

Eight months ago (from 1/86) , Edward Johnson of Atlanta, Georgia programmed his Atari computer to dial the phone number of Falwell's Old Time Gospel Hour in Lynchburg VA (1-800-446-5000), hold the line for 30 seconds, then disconnect, and instantly call again. This went on 24 hours a day until last month when Bell Systems tracked the source down and threatened to deny him telephone service unless he stopped it. Falwell claims this action cost his ministry at least one million dollars in pledges from these unable to break through this computerized barricade. I would add that Falwell's ministry will also have to pay for all those toll-free calls. Falwell has threatened to sue Johnson, and federal prosecutors reportedly are considering criminal charges against Johnson, under a statute that prohibits harassment by telephone.

Here are some suggestions for a safer FALWELL GAME...(1) Do not do what Edward Johnson did. When you call in, hang up instantly. Do not call in a regular pattern; play the game at random. (2) Spread the game not by reprinting whatever version of the rules you get a copy of but by re-writing it as you see it fit. This will make it harder to trace as to it's source. Better yet, spread it by word of mouth. (3) If you think you can sound convincing, order free information for yourself, your friends, or strangers. This will cost Falwell's ministry even more money and (unlike hang-up calls) seems a legitimate request of The Old Time Gospel Hour. Use MRR or any other networking magazine as your source of addresses. I would suggest that anyone receiving Falwell material under a funny name realize that somebody somewhere is playing the game.

Dear MRR,

Thanks for printing The Falwell Game, it's given me somethig to do in my spare time. I have something new to add to the game; anew number . It's (800) 628-2000 . If you call and pledge $100 you'll get the audio cassette collection "Gospel Greats." You can even call from a pay phoine, without spending a dime. What more could you ask out of life?
Peace, Sylvia

Computer tolls for thee twice a minute, Falwell

TV evangelist to sue for financial loss

ATLANTA (AP) — An Atlanta man angered by a television evangelist took it out on the Rev. Jerry Falwell, by having his home computer call Falwell's toll-free phone line every 30 seconds for eight months.

"I realized the best way to tie him (Falwell) up was to call his 800 number," said Edward Johnson, who stopped the calls Friday after Southern Bell threatened to cut off his phone service.

Johnson, a 46-year-old self-employed computer systems analyst, said the constant calls were intended to hurt Falwell's fund-raising organization.

He said he launched the campaign after seeing an April 7th broadcast in which TV preacher Jimmy Swaggart talked about acquired immune deficiency syndrome and homosexuals.

He said he earlier had been angered when his mother contributed to television evangelists.

"She's easily taken in by these people," Johnson said.

He connected a modem to his home computer to have the machine make the calls. When Falwell's operators answered, they heard only silence until hanging up. Thirty seconds later, the computer would call again.

Mark DeMoss, an administrative assistant to Falwell, said the Lynchburg, Va.-based preacher plans to sue Johnson.

DeMoss said the calls to the *Old Time Gospel Hour* line might have cost Falwell as much as a dollar each.

"We do plan to take legal action," he said.

Dear MRR:

Some more news about everybody's pal, Jerry Falwell. As just about everybody knows, his toll-free number has been dicconnected. But he now has 2 new numbers, and a new office number. The toll-free numbers are 1-800-628-2000 and 1-800-325-3388. His new office # is: (800) 528-4112. He's there from 8 AM to 1:30 PM. I'm sure everyone will enjoy this news. Jerry has also changed the name of the Moral Majority. Now it's The Liberty Foundation. He claims his new group will have a broader national and international agenda, and would step up its efforts to oppose communism around the world. I don't know, Jerry, it sounds fishy to me. Now he has Bush on his side, and has convinced him to run for President in '88. That's all we need, a President backed by Jerry. Well, at least the Falwell game is not over yet. You can run Jerry, but you can't hide.
John/ Deerfield, IL

Dear MRR,

Symbols and labels define our realities. A unique quality of the English language is how easily it lends itself to concealment, deceit and false pretense. In many languages like Navajo or Arabic, truth is integral to conveying ideas. The language tends toward honesty. In English, however, there are literally dozens of ways to say any and everything; ("white man speak with forked tongue"). This creates a large abstraction in our minds, so concrete it seems real. It is fitting that English is the weapon of lawyers. courts and indeed law itself. And of course, the information glut.

It may well be impossible by now to avoid the media blitz, exposure to oceans of useless information that completely jam our senses as to what is real. This sensory overload is caused by the glut of:

advertising.....(conform)
religion.....(fear)
the news.....(conform)
politics and economics.....(fear)
magazines.....(conform)

These are all abstractions, removed from reality, reinforcing the seperateness that keeps us from being "people" on this planet. Enough about activists and anarchists and trendies and punks and hippies, yippies and yuppies. So many labels seperate us from "people". As long as our senses are jammed with useless, abstract information, the empire can keep us asking abstract questions, and give us absract answers. The real answers, the truth, remain concealed. If you, after diligent effort, uncover the truth, be careful. Truth is the most powerful weapon in any language.
G.I. Joseph/ General Delivery/ Cerrillos, NM 87010

Dear MRR,

I have always found the letter section quite fascinating. It shows a rather interesting cross section of punks--from those with admirably high degrees of education to those who spell like license plates (Punx r6gr8, etc). This, quite conveniently, leads me into the discussion of a subject I feel quite strongly about; education.

Education is a sore subject among many of my peers. It is easy prey for it's detractors--it is legally forced upon us; we are expected to unquestionably accept its teachings; and it is designed to conform to the success of an elite few. I have experienced these faults firsthand: I am a senior in high school and last year in my American History class, I discovered, with the help of my wonderfully accurate text, that the Vietnam War never existed; it was simply a "conflict". I also admit that I am one of those elite few the educational system is designed for. I took all the honors courses and the XL English courses and managed to remain quite isolated from the rest of the school's population. However, despite these obvious faults, I still feel that the educational system has its benefits.

Going to school, no matter how much one opposes it is an excellent way to expose ones self to many different views. While you may not agree with everything that is taught, you can use the art of arguement to counter this, and to increase your learning, since arguement is part of the learning process. Education also exposes you to literature. Those of you who blame your ignorance on poor teachers should take notice of the following statements. Literature--whatever the genre--is an excellent teacher *in itself*. It introduces the reader to a completely different style of thinking. The authors of some of the greater literary words were true geniuses. Many authors wrote about the social concerns that punks claim to possess interest in. Read a Steinbeck novel for a masterful commentary on the ills of mid-20th century society. Or, for those of you desenchanted with the "adult" world, read The Catcher In The Rye by J.D. Salinger, or The Little Prince by Antoine de Saint Exupery. Poetry is also an excellent genre for social concerns; the poet Alan Ginsberg comes to mind. Before I run on any longer, let me state my point: instead of passively whining about your education, why not reap all you can from your school, and devote yourself to teaching yourself outside of class, with the help of literature.

To be "punk", you must have some knowledge of what you are rebelling against. (No more of this rebel- without- a- cause- I- can-wear- these- neat- clothes bit.) For those of you who say "school sucks", why not beat the system and succeed in it? I will never understand the Sacramento "punks" who spend the day lounging around Carls Jr. Corporate Burgers on the K Street Mall and complain that society sucks. Do you really know that much about the society you condemn? And, will you do anything to help the cause? Ironically, the main branch of the Sacramento library is within 4 blocks of Carls Jr. The library and the schools are the solution to the incessant whinings of those displeased with society. If you are going to rebel, you owe it to yourself and your scene to educate yourself. The scene is already over-burdened with ignorant loudmouths--don't let yourself be next. Use your brain, Jane.

Andrea Waterstreet/ 3218 Tobari Ct./ Sacramento, CA/ 95821

P.S. I am going to school at U.C. Santa Cruz in the fall and *desperately* want information on the Santa Cruz scene, or other nearby scenes (Sunnyvale, San Jose, etc). *Please* write to me and let me know about your local talent and clubs to go to. And hey--maybe I'll even *meet* you! (Gee).

Hey MRR,

Greeting from a land that time forgot. We've been listening to alternative, new music, punk, call it what you will, for about ten years and we've finally decided that it's about time our voice was heard. All you Hardcore punk hipsters out there who are so oblivious to the stark reality which confronts you daily, listen up!

Your silly little scenes really don't mean a fat rat's ass. You better start broadening your narrow views or the whole objective behind the hardcre/punk movement will destroy itself (if it hasn't already), just as the hippies and rockers of the 60's and 70's did.

Your selfish and nihilistic and apathetic attitudes have segregated the unity which was once prevalent among us. Now instead of fighting the system, we fight each other. Labels and fashion have destroyed what was once a very valiant and optimistic social opposition. But now we're too fucking joked. Too worried about our own asses to care about anything else. Greed has reared it's ugly head even amongst us social deviants. PUNK ...is it a childhood phase or stage, or is it a heart felt belief that we the people can change the dictatorial and oppresive society that spawned us? From where we're sitting it's just a phase. Real change comes when people work together. Instead of looking at differences, look at the common goals we share. Thank you, good night, drive safely and buckle up.

fMontgemery Ward and Tony the Black Sheep Osmond/ 1228 Brinkerhoff Ave/ Utica NY 13501

Dear MRR,

This letter is in response to El Zopilote's question in MRR #32, "Didn't we just terrorize the terrorists?"

The answer to that is, yea we did! Because we live in Amerika, we are constantly being given a one-sided view of what's really going on. Recently, in promoting Star Warz, Raygun said, "Well... defense is better than offense." Yeah, o.k., I can see his point, but wait a minute, isn't 'defense' to us 'offense' to them? It sort of depends on where you're standing.

The hijacking incident is one example of how truly fucked up our whole foreign policy is. I am referring to the present situation in Nicaragua.

This article appeared in the Boston Globe a week ago on page 8! American and Canadian health professionals have reported that the CIA sponsored contras are bombing hospitals, looting pharmacies, kidnapping and killing Nicaraguan medics and its citizens!! All of this is in clear violation of the 1949 Geneva Convention.

Also, on a recent episode of "60 minutes", there was an interesting account of the Sandinista's point of view (for a change). The citizens of Nicaragua are preparing themselves for a full fledged U.S. invasion.

"Here, and there the yankee must die!"(translation) is being chanted by kids in nursrey school!

Now, I'm not a political science expert, but I think it's clear to see that something is really fucked up! I gave these two examples because, as far as I know, they are reported established facts. But how much more is going on that we are not being informed about?!!

The same thing hapened in Vietnam! From 1965 on, U.S. forces in Vietnam engaged in bombings, de-foliation, free fire zones, and countless murders of Vietnamese people. The major media networks knew what was going on, but failed to inform the public, feeling that it was in the "national interest" that the information not be exposed. By the time the public was informed about our involvement it was too fucking late!

Is this what's going on today? I think I'm gonna puke! We are guilty of:

1. Destuction of medical facilities, and the kidnapping and murdering of Nicaraguan people.
2. Disrupting the economy in the Nicaragua by placing a trade embargo.
3. Installing fear and hate into the lives of Nicaraguan citizens.

We are getting away with this because America happens to be king shit in this fucking toilet bowl called earth!

When I step outside of the whole thing and really look at it, it's like this whole Rambo thing is another piece to the puzzle. The movie "Rambo" has given us this attitude that says,"It's cool to kill for America." Like, the Nam commies

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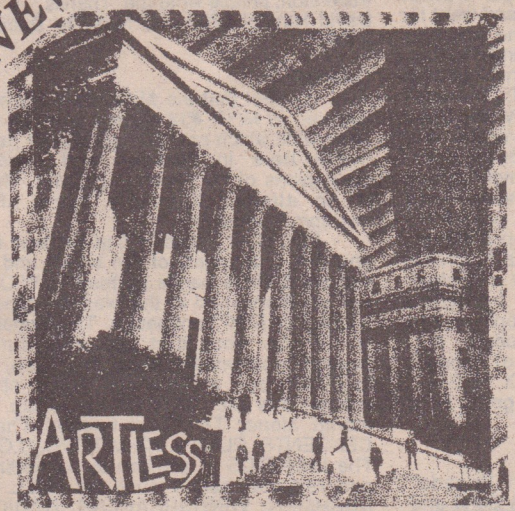

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deserve what they got because they fucked with us.

If you apply this kind of demented thinking to the crisis in Nicaragua it's the same thing. It's a full scale psychological scam because we are already justifying murder!

The kids in Nicaragua are preparing for war by engaging in emergency drill practices. On the other hand, we are mentally preparing, (or brainwashing) our kids into thinking that this U.S. sponsored HELL in Nicaragua is justifiable!

When I was watching that segement on "60 minutes" I kept thinking, "what right does a six year old kid have in hating me for being an American?" That kid has every right! What am I doing to recognize this problem? By not doing anything I've become a passive supporter to this capitalist beligerence.

El Zopilote is right to question what is "really" going on in the world. His solution to send all the wanna be Rambos to S. Dakota was amusing, but not that simple.

I don't know what should be done, but I don't think I can sit around on my ass any longer. I am scared too. I am scared out of my fuckin' mind! Why don't people wake up and look at what's going on? Does anyone care? Thank you for listening. M.A. Oconner/ 2 Whipple Tree Rd./ Chelmsford, MA 01824

Health professionals say contras destroying Nicaraguan facilities

- **More than 60 clinics and hospitals, mostly in the countryside, have been completely or partially destroyed by contra forces in the last four years. Another 37 health facilities have been periodically closed due to attacks.**
- **Contra guerillas have killed 38 paid health professionals, wounded 11 and kidnapped another 28 since 1981.**
- **Contra guerrillas have looted rural pharmacies, leading to a critical shortage of medicines in rural combat areas.**

Dr. David Siegel, a San Francisco physician who was part of the delegation, said in a report that the attacks on clinics and health workers constituted "clear evidence of a violation of the 1949 Geneva Convention," which provides for the safety of medical personnel in combat areas.

Dear MRR,

This one is for Jon Watkins who wrote in MRR #32 about resisting the draft (also to anyone else who feels confused on this subject)--"The pioneers of a warless world are the young men and women who refuse military service" - Albert Einstein.

If you are registered for the draft , are thinking about registering, or are thinking about not registering, call or write: Committee Against Registration and the Draft (CARD)/PO Box 15195/San Diego,CA/92115. Or: San Diego County Draft Registers Defense Fund (DRDF) at PO Box 33544/San Diego,CA/92103.
CARD and DRDF's numbers are:(619)283-6878 or 753-7518. Also National Lawyers Guild, (619)233-1701.

Good luck--I'm glad to see some concern for the resistance.
Carre´/4518 52ns St/San Diego,CA/92115

Dear MRR:

I have never actually written to a magazine before, but things have beeen bugging me so much lately I though I would write to explain myself.

Jus recently in the UK, a rumor has been spread that my band THE STUPIDS have split up. Before I say anything else, this is total BULLSHIT! We did have difficulties with relationships and then our guitarist got dogged up with work for school (yes, schoolwork, a very unpunk thing in the UK). Therefore we haven't had the chance to play out lately. Why is it when you tell people you trust 75% of them have to blab it out that you have split up? That's what I call distortion of the truth, a thing so many punk bands find necessary to write songs about. It may sound silly, but irrational assumptions like that really bug me.

OK, now the truth. We have not split up and we've finished recording and doing the artwork for our new record, an lp out on C.O.R. records. It's due for a March release and is being pressed in the states by Pushead. It's called "Peruvian Vacation", check it out!

OK, more business. This summer we would very much like to play the states, as this seems to be where we are getting the most response. This will have to be set up through a promoter rather than just through individual gigs, so would anyone who could help us at all, please contact us!!! That's it for now. If anyone wants STUPIDS stickers, send some stickers to trade.
Tommy Stupid/ 5 Warrington Road/ Ipswich, Suffolk/ IP1 3QU ENGLAND

Hello, fellow activists--

When I helped plan the 84 War Chest tour, I knew from living in Dallas all my life that local authorities would not take kindly to civil disobedience. I even thought somebody might get killed. But under the cameras, the police behaved themselves, and arrested people only at the end, when they went for a swim in front of city hall. All 96 were soon released and out of town (to everyone's relief); but the humiliation inflicted on the city's image was not to go unavenged. Three were singled out as leaders and prosecuted with some rather drastic charges, but only Greg ("Joey") Johnson returned to fight them in court. That December I watched in horror as Joey was vilified as a terrorist in an emotional, spectacular show trial filled with lies and distortions of the crudest absurdity, but the jury was swayed, and went for the maximum sentence--$2,000 fine and one year in prison-- ostensibly for burning the flag, which a peculiar Texas law was invoked that makes any nearby witness guilty of. The case was immediately appealed, and Joey was freed because of a woman who saw him on t.v. and came down to put up her new car for the bond. The district court may not rule it for months, or it may rule tomorrow; the fact is, however, that none of the Vietnam era instances proceeded far enough to set a definite precedent, indicating there is indeed hope of a favorable verdict (even if this isn't declared a mistrial, which any impartial reader of the transcripts would certainly vouch for): public opinion can make a difference here. The judges are: Vance, McClung & Meloney/ Court of Appeals, Dallas County courthouse/ Dallas, TX 75224

Please get everyone you can get to write them. Thanx, Michail.

To whom it may concern:

In reaction to Shawn "Youth Brigade" Stern's remarks in your article Join a Band and See the World, I would like to urge any band wanting to tour Europe NOT to contact any official gig promoters or agencies. There is a huge underground network spread our all over Europe, capable of providing a touring band with everything necessary. Let's keep it underground, O.K? Tony Nitwit/ P.O. Box 70397/ Amsterdam, 1007 KJ Netherlands.
P.S: Bands feel free to write Emma for gig info or contacts at the above address.

Dear MRR:

Is it common practice for hardcore bands on tour to think they can fuck local "punk chicks" in every town they play?

UPRIGHT CITIZENS recently buzzed through my town (Des Moines, IA). Since they needed a place to stay, I let them stay at my apartment. After hanging out awhile at my pad, the drummer proceeded to ask, "Could i sleep with you?"

When I vehemently said, "No!!", the fucker asked me if I was a lesbian!!! Come on, U.C. What the fuck? Not cool, not cool. Just becasue a girl provides a crash pad doesn't mean you get laid.

I might have expected such behavior from a "cock rock" band, but from a band with such a positive, progressive outlook, this behavior is inexcusable.
Sue Sullivan/ 7077 Hickman, #48/ Des Moines, IA 50322

ATTENTION BANDS!!!

Us here in Omaha are creating a compilation tape of hardcore bands. We are in need of band support. If interested, please send a tape of your band. No band will be rejected! Also please send lyrics, pictures, and an address for a zine to be included. All the profits from this tape will go to help the poor and less fortunate. Please send as soon as possible for earlier release of this tape. Write for info/ send tapes to: Timmy K./12968 Dewey/ Omaha NE 68154

Attention all bands:

If you're planning on touring Canada and would like to play Winnipeg, Manitoba, send as much info as possible to: Some Guy Productions/ 157 Maryland St/ Winnipeg, Mtba R3G 1K0/ Canada, or call Mike Lambert at (204)772-8117.

Dear MRR,

One thing that has been bothering me lately has been the subject of IRC's (International Response Coupons). Until recently, here in the U.S. they were 65¢ each. They are now 80¢! That means it would cost $1.60 just to get a reply by airmail. If I can send $2 to Yugoslavia and get a compilation cassette and a letter, it would not seem worthwhile to send $1.60 just to get as response. What I am suggesting is this: could overseas punks get more from a U.S. dollar than they could from 2 IRC's? If you have any suggestions, or want to trade stuff, please write me. Thanks.
David Hayes/ 2723 Hallmark Dr/ Belmont CA 94002

Dear MRR,

We feel that the Mississippi scene report featured in MRR #32 carried some inaccurate comments which cast a shadow over our music scene here in Jackson and encouraged stereotypes of the South in general. This letter is an attempt to clarify some of those misrepresentations.

First of all, Jackson is at this time enjoying an influx of a variety of live bands and without exception these bands perform at W.C. Don's, the bar mentioned in the biased scene report penned by Matt Longbaugh. The owner, Terry, is for the most part the only clubowner supporting alternative music in Jckson, or even in Mississippi, and he continually strives to provide this area with quality music. In one month alone, Tery has booked The DESCENDENTS, PLAN 9, PRIMITONS, C.O.C. and The HICKOIDS in addition to supporting local and regional bands such as WILL & THE BUSHMEN, WINDBREAKERS, RADIO LONDON and BLIMP. The assertion that W.C. Don's refuses to book hardcore on weekends because of beer sales and crowd character is totally unfounded. The truth is that most of the hardcore bands that play in Jackson are on their way to weekend gigs in Memphis, New Orleans or Atlanta and that is why they are seldom booked on those days. Anyone with any sense of business would book bands that pull crowds on weekends; unfortunately, the local hardcore groups do not do this. Therefore, they take the dates they can get. It's tough, but such is the life of musicians. We would also like to add that Terry may be a lot of things to a lot of

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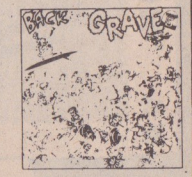

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people, but he is by no means an "asshole of an owner". A supporter of the arts and a fledgling businessman, perhaps, but no one can honestly say this guy is an asshole!

Secondly, we found this scene report particularly self-serving to its writer, who's "fanzine" is ironically peddled at W.C. Don's with the approval of the "asshole" mentioned above. Apart from MEN WITH NO I.Q.'S and The HOODLUMS who have indeed been enjoying followings, the other bands mentioned are the writer's pet projects and can hardly be considered motivating forces behind the Jackson area scene. It is our opinion that people like this writer are tunnel-visioned and burdened with California redwoods on their shoulders. The "scene" here is not a hardcore scene, nor a pop scene, nor a psychedelic scene. What Jackson does have is a fruitful cross section of styles, influences, and groups performing on a regular basis. Most of us agree that we prefer this to an overkill of one particular type of music.

We would like everyone to know that 1986 finds Jackson and the South more progressive than you imagine and our music interests as cool as you will find anywhere. Unfortunately, there are a few sniveling, close-minded individuals who think their way is the only way and that all else is shit. Perhaps once these people let their shaved hair grow back in and remove the safety pins from their new leather jackets purchased at J.C. Penny on dad's credit card, they can seek refuge with other southerners of like thinking... such as the KKK or Moral Majority.

Robin Rushin, BeBop Record Shop/ Tim Lee, WINDBREAKERS/ Dan DeWeese, SQUARE ROOT OF NOW/ Joe Partridge, RADIO LONDON/ Sherry Cothren, BEAT TEMPTATION/ Kevin Herrington, fan.

Dear MRR,

I'm writing to comment on some of the editorializing in issue #33's Washington scene report. As loathsome as it might be to some people, if Mr. Chu (a middle aged Chinese man) didn't put on punk shows in Seattle, there wouldn't be any. It may seem as if I've made a pact with the Devil to promote shows here with Mr. Chu, but I think it's worth it and so do the people there to see the bands. Maybe some of our scenesters will step forward with their large amounts of cash and hard work to take our place? While some of what Craig said about Tony Chu's payments to some bands is true, he is confused about The DESCENDENTS' who received from me (the promoter) $100 per the guarantee. Less than 100 people went to that show (perhaps because it was booked with less than 2 weeks notice and occured on the second worst night of the year, the Tuesday following Labor Day Weekend, the night before school reopened). Maybe some bands aren't as popular as we would like.

Another thing: although I like little boy thrash and clown punk as much as any other scenester, I resent anyone telling me there is some demarcation line of musical taste over which I may not cross or I will be out of punk rock! I'm referring to all this sniveling about the dreaded metal influences showing up in hundreds of bands like GREEN RIVER, SSD, and The ACCUSED. Thank you for your concerns, but I can decide what I like without any help from you!

In the meantime, I will promote punk entertainment whereever I can, one show at a time. For info on NW gigs, call Anthony Triage at (206)325-5157 or write Seven Inch Snake at 1736 Summit Ave #105/ Seattle WA 98122 (KILLDOZER and REDD KROSS please call!).

P.S. CIRCLE JERKS was the best $6 riot I've ever been to!

Neo-Nazis protested

HAMBURG, West Germany — About 10,000 demonstrators marched through the West German port city of Hamburg yesterday to protest the death of a 26-year-old Turk who was beaten up by neo-Nazi "Skinheads," police reported.

Police are holding four youths on suspicion of murdering worker Razman Avci, who died in a hospital from his injuries on Christmas Eve. Marchers at the protest, which was called by immigrant organizations and West German left-wing political parties, called for better police protection for foreigners and a ban on neo-Nazi groups.

The Skinhead movement — gangs of shaven-headed youths whose main target of attack is immigrants — originated in Britain but is also beginning to take root in West Germany. An article in this week's edition of Stern magazine estimated their numbers in West Germany at about 2,000.

Reuters

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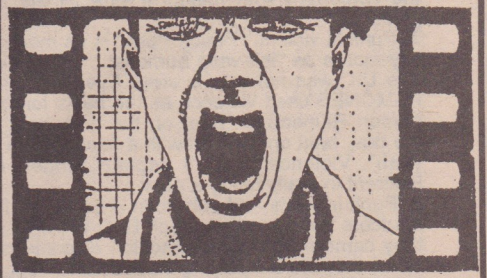

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Hold on to your stocking caps, buckaroos, we've got a lot of ground ot cover this month and I wouldn't want to leave the plug in New York while the socket flies to Australia.

First I got to start out with a whole lot of thanks and reports of adventure.

Barry Stoltz, editor of Suburban Relapse, in Miami put me up for awhile and was otherwise the proverbial Mr. Niceguy. But the best thing about him was his gastro-intestinal condition. His doctor put him on a diet of NO VEGETABLES!! Hot stuff huh? If he wants to stay healthy he has to eat white bread and meat and stay away from spinach and other evil green things. It's true!! Now there's a doc I can live with!!

In East Lansing, Michigan, ARTLESS started it's mini-tour of the mid-West at a house party arranged by Norman Bates. (Yes, that's his real name, his mother had a sense of humor) His band, DISINFECT opened for us as well as 11:55 and an all-girl lesbo band RAW. The lead singers voice was so sexy I considered going to Denmark for the operation. I decided against it, however, because it would mean spending too much money on new clothes.

DISINFECT were much better than we were. For our set, my son Gavin blew an amp that Norman's pals had borrowed without telling the guy. Ho ho, trouble!! Anyway we still got our guarantee--and that was the only place we did.(It's funny how some words don't mean the same thing in show business talk that they mean in everyday life. Take "guarantee"--which we didn't.)

Oh yeah, I almost forgot. I have this letter hanging up on my wall, from the editor of Shoot zine from East Lansing. The letter ripped to shreds an ARTLESS record I had sent them.

The editor, Carol something (the last name is illegible) wrote, "Frankly, I think you are a goon and your record sucks shit." She also physically ripped the record to shreds and included one of the broken pieces with her letter.

We pulled into a parking lot to do some record shopping in East Lansing and guess who was the attendant therre? (My, my you're pretty smart.) She saw me but I'll have to admit that I was too much of a wimp to go up to her and say,"Hello baby" and tell her I had her letter hanging on my wall. (And ARTLESS is supposed to be the band with guts!) So right now, out of punching range, I'll do it in print. Carol, I love you.

In Detroit we set an attendance record at the Graystone. Competing with JESUS AND MARY CHAIN, ANGRY RED PLANET, and XMAL DEUTSCHLAND, along with sub-freezing weather. We had a total turnout of *twelve* people, in this great big hall. The only girl there, Deb (VIVAKALDRENS drummer) was the only girl in the place. She sang as a guest star on one of our songs, "Boy With A Cunt". Special thanks to the TAR BABIES who lent us their equipment. Al, who booked the show, gave us half our guarantees out of his own pocket.

Corey Rusk (of Touch & Go Records fame) told me at least a dozen times, "Make sure you tell them I didn't have anything to do with this show. I'm only here to do the sound. Remember, I didn't have anything to do with this. Nothing, do you hear me? Nothing!!!"

In Detroit we did an interview for Placebo Effect fanzine. I told them THE VELVET UNDERGROUND played at Gavin's bris. They didn't know what a bris was. (I'm constantly amazed at the ignorance of America's goyim). Anyway, the last issue of their 'zine has the best cover of any 'zine I've ever seen, so get one.

That night, Jon (from DISINFECT) put us all up at his mom's house in the suburbs, she even made us breakfast the next day, including something stupid for the two veggies in the band.

The final stop was Cleveland, where the show at The Brooklyn Tavern was the best yet. The speedcore DWI opened. The next band, PLASMA ALLIANCE, had lyrics filled with peace and love. Of course, we got along just fine...

One more piece of news: probably a bunch of you know that there are 2 KILLDOZER bands; one from New York and one from Madison,Wisconsin.

I had this idea, already accepted by New York KILLDOZER and provisionally accepted by the Madison KILLDOZER (through their label, Touch & Go) that there be a massive BATTLE OF THE KILLDOZERS. It should be in neutral territory, like Pittsburgh. It also should be run like a wrestling match, with both bands playing at different ends of a big hall (together, or alternating songs). The loser has to change it's name. I want to be ringmaster. The bands should contact each other to set up details, but it would be a match made in hell.

Whew! All that out of the way I can really start this column: Lately I've been madder than the peace punk who found out that Rambo was not a famous French homosexual poet, because everybody is trying to make the rules about what is and what is not a punk.I hear and read it all the time:

"Punk is peace."
"Punk is bald."
"Punk is slam dancing to hardcore."
"Punk is eating vegetables."
"Punk is being an anarchist for censorship."

And most amazing, (sorry Donny, but it's only an example) "Punk is thinking for yourself."

Since every one of the moronic masses is rushing headlong into defining punk so that it precisely matches their own characteristics, I thought I'd best jump on the bandwagon. Maybe I'll turn it over, spilling the contents helter-skelter along the railroad tracks. Ok, lets go:

1. Punk is clothes. From the start with the NEW YORK DOLLS (dresses) to THE RAMONES (leather jackets) to RICHARD HELL and his imitators, THE SEX PISTOLS (torn t-shirts) right to today's spikes and Doctor D's, being a punk means wearing the right clothes.
2. Punk is hairstyles. (See above and fill in your own examples).
3. Punk is reactionary. It began as a reaction against disco, hippies, and the heavily produced GENESIS and YES type bands of the early 70's. It's every development has been a reaction against things that went immediately before it. When too many people started hating heavy metal, punk embraced it. When everyone started shaving their heads, punks started to grow theirs long. There are no punk actions, only *reactions* against the actions of others. An obvious corolary of this is:
4. Punk is negative. "Positive Punk" is as much of an oxy-moron as a "modest lead-singer".
5. Punk is posing. No one is born a punk rocker. Little babies aren't toilet trained in CRASS t-shirts. It's a learned behavior--and it's learned by imitating others. Someone in the group comes up with a way of dressing, standing, acting, thinking. Then some one else or a bunch of other people see that and copy it. They dress, stand, act and think like the person they admire. Soon it comes naturally and new people copy *them*. There are no true punks, only long and short term posers.
6. Punk is conformist. Since punk is a trend (or for the more grandiosely minded--a movement) it is, by definition, conformist. A trend is what a bunch of people do the same as another bunch of people. You're part of the trend if you do it. You're not part of the trend if you don't do it. It's the conformity that makes it exist in the first place.
7. Punk is violent. "Peace Punk" is as much an oxy-moron as "left-wing humorist." "Anarchy In The UK" was not a love song. Even the funny RAMONES used violence as the basis for their humor. Remember "Beat on the brat, beat on the brat, beat on the brat with a baseball bat oh yeah". Violence and it's nephew, anger, are inherent in really being a punk.
8. Punk is white and suburban. I know the first hardcore band was the black BAD BRAINS but they came from a white tradition of punk rock. When they started playing black music, Reggae, nobody liked them anymore. When disco was king, the Saturday Night Fever crowd was busy stealing the ghetto music and turning it into big bucks for white folks. DONNA SUMMER should have lynched the BEE GEES. In 1985, we have RED HOT white rappers stealing black music and making a fortune from it.

Punk was the first white music since the 60's psychedelic stuff. (Don't give me that crap about JIMI HENDRIX--he was booed off the stage of the Apollo Theatre for playing "white music"!!) In America, it was bored kids from the suburbs, bored kids whose parents had the bucks for guitars and leather jackets.

Punk comes frome the land of shopping malls and cloned split level houses. It doesn't come from the crumbling walls of the burnt out city.

So there's your check list. Now you know if you're a *real* punk or not. If you're not, you know how to fix it.

I guess that's enough for now. Look for ARTLESS coming to your town soon. Yes Corey, I told them you didn't have anything to do with it.

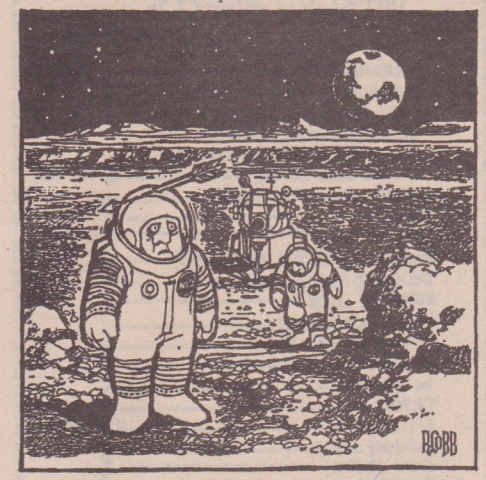
I wasn't going to write anything this month, but then the space shuttle accident occured. It's weird, but when someone at work told me it just happened, I kinda laughed. They were shocked and took back the cookie they just offered me. At first, I didn't know exactly why I was laughing--am I that sick? But with a little thought I think I know why.

First off, I shouldn't really be against the exploration of space. I mean, I love sci-fi (I must admit that when the astronauts first landed on the moon, I was praying that a giant, ugly moon monster would come lumbering across the plain and eat them on live TV--what a mindblower that would've been!). But wait, the space program isn't really the "noble" experiment it's cracked up to be. In reality, it's a giant bonanza for the aerospace industry, getting huge government contracts. The taxpayers fork it over, but big. Then, if that isn't enough, all the technology that we pay for the development of in these programs is passed on to big business, who in turn charge us again (the video/computer/digital technology of today was a direct result of the 60's and 70's space programs). Again, it's socialism for the rich and capitalism for the rest of us.

Besides the economic windfall for some industries, the space program serves another function, namely to rally more patriotic, nationalistic feelings. It's "Americans" in space, not "human beings" in space. Plus, there are military ramifications to these voyages, including secret Pentagon experiments, probably for "Star Wars" research.

And then there's the fact that mankind shouldn't be going into outer space until he learns to live at peace here on Earth. So now we'll take our wars, insecurities, national pride, religious hocus pocus, and garbage into the heavens. Fuck, we can't even feed

our people here on this planet (I bet we lost more money when the Challenger exploded than was spent on welfare all last year!). Until man can catch up emotionally to the technology he's created, I'm not too sure I want to see him up there!



So, when I got home from work and watched the coverage on TV, things got even more absurd. First, here's all this somber, patriotic reporting going on, sandwiched between commercials for Ex-Lax, Buick, and Dow Chemical (the lovely makers of napalm). Then they show all these dippy brainwashed high school kids with party hats shooting off party favors at launch time, then losing it entirely when things blew up. I had to laugh, it was so sad. To top it off, you find out that two of the crew members were former Vietnam jet pilots who probably bombed hundreds of civilians into oblivion in their day. My heart bleeds for them, right?

Fuck man, I bet 7 people die every minute of every hour of every day because of fucked up U.S. foreign policy and greed, and I should go into mourning for the crew who fried? Well, maybe I am a bit cold and heartless here, but somehow the irony of it all brings it back home. And the icing on the cake was Reagan saying "they touched the face of God" or something insane like that. Shit, I want outta this madhouse. On second thought, maybe the space program isn't that bad--a one-way ticket to Uranus please.

For this column, at the risk of giving Onslaught greater ill-deserved publicity than they warrant, I'd like to publically respond to their letter in #33 where they reply to my statements about them in #30.

Onslaught have demonstrated that as well as being overt racists, they are evidently accomplished liars too. Their letter contains nothing more than speculation, distorted half-truths and downright fucking lies. It's also interesting to note that throughout their letter, rather than address the numerous facts and incidents I recalled, they choose to speculate, quite wrongly, about my possible motives for exposing their reactionary and backward attitudes about race to the world via MRR.

I've been the regular UK scene reporter since MRR's inception; it should go without saying that I'm not in the habit of lying or slandering people unnecessarily. I spent 1 1/2 days travelling with Onslaught; they also stayed one night at my place. The incidents I described are completely true. To recap, it was the norm for Onslaught and their entourage to make derogatory remarks about any black or colored person they came into contact with, using such terms as "nigger", "coon", or "wog" with alarming regularity. Any black who served them in a shop or even walked past them was a continual source of amusement to their tiny brains.

Unfortunately, I didn't share their joke--rather, I was discovering that a band whom I had befriended by letter, promoted and supported in many ways, including rave write-ups in MRR, were in private nothing more than racist goons. This realization was in fact my motivation for reporting the incidents in MRR. My primary concern was to correct any misleading impressions I had given MRR readers about Onslaught in the past. I felt a duty to inform readers of Onslaught's private and personal views, so they could decide whether or not to support and condone such attitudes in the scene by buying their product.

Onslaught might justifiably claim that many bands in the UK scene have members whose personal views are pretty dodgy, so why have they been singled out. True, nobody is perfect, but racist attitudes are completely against the spirit of the hardcore scene and deserve to be made public and condemned. Onslaught's blanket cure-all statement that "no one in or connected with Onslaught is in any way racist" is pure whitewash and a bare-faced lie.

Another point, which Onslaught conveniently neglect to mention in their letter is the fact that, on reading my column, they wrote me threatening a lawsuit unless I retracted my words about them. It was in the hands of a lawyer and I was gonna be sued very soon. I mean, what kind of corporate rock-star mentality is it that threatens legal action to try to hide and cover up the truth? It fucking sucks! and it is so indicative of the generally metal-cock/rock star attitude of the band. Remember, I was pretty much their biggest fan in the UK at that point too, but my relations with Onslaught took a severe nosedive from that point on. I figured if they wanted to raise the stakes and try to scare me with threats of legal action, I'd respond in kind by urging Tim Bennett (their UK label) and Pushead (US label) to drop them on account of the private racist views prevalent in the band. I was already in regular contact with both Tim and Pus, so it was no big deal--in fact, considering I had first introduced Pushead to the band by sending him early demos and rave letters, I was quite entitled to do that I thought.

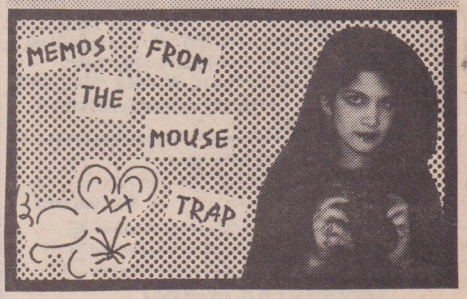
Both Pus and Tim (COR) have decided gainst taking any action vis a vis Onslaught. I presume this was because Onslaught are their biggest selling band and with Onslaught's impending move to the large MFN label they could expect a big payoff. I'm not slagging Tim or Pus here--obviously they have their record labels to run and can do what they like--but Tim has since privately told me that he knows Onslaught are jerks, and the whole of Bristol knows it too, but they are the biggest selling thing on COR, so, in effect, they are responsible for keeping COR in business (COR is still the best label in the UK!).

Up to now, Onslaught have never actually issued that suit against me--it was just a scare tactic designed to silence me it seems. Maybe they realized they couldn't lie their way out of a court case.

The point of this whole saga is that it throws up a number of key points about bands, people's attitudes, and the scene in general. Regarding racisam, I would say that in the UK, if not the world too, there are signs that racist attitudes are once again beginning to pervade the scene. I don't mean by the out-and-out fascist bands like Skrewdriver, etc., but on a more personal level, even among some so-called progressive bands, racist attitudes are accepted as "normal" or "just that person's choice" as if it was the same thing as becoming a vegetarian or not. My theory is that too much empfhasis nowadays, in band lyrics and zines, is placed on war and animal liberation (both fine causes, to be sure), but perhaps to the detriment of other progressive causes such as anti-racism, anti-sexism. After the tidal wave of anti-vivsection lyrics and messages flooding from the hardcore scene in recent years, it's rare to find anyone who'll condone animal experimentation in the scene, yet derogatory remarks about people based on skin color/race only are allowed to go unchecked. Vegetarian Nazis do exist!

It's time we stopped sitting on the fance. It makes a mockery of our whole scene when things like this happen. Many bands, zines and individuals throughout the world are working hard to the promote progressive cause, yet how can we hope to change anything when there are still those among us, even in so-called @narchist bands, who hold these stupid views.

People should speak out against these assholes. Name the names and publically condemn them. After all, the public have a right to know the facts so they can choose whether to support a band and its product or not. Maybe if enough people had spoken out about Hitler in 30's Germany it could have saved a lot of lives. I'm not advocating a full-scale McCarthy type witch hunt (we want unity, not divisions), rather that people should confront stupidity both in the outside world and especially within our scene. Remember, silence is the same as consent.



State Task Force Blasts Punk Rockers

I'll take a serious tone this month and bring to your attention something you may not be aware of.

The Governor of California, George Deukmejian, has assembled a task force dealing with youth gang violence. The major portion of their report dealt with ethnic gangs, but somewhere along the line Punk Rock gets mentioned in context with youth gangs, heavy metal and Satanism. In their findings, Punk Rockers supposedly enjoy the use of illegal drugs, the abuse of children, (get this) grave robbing and the desecration of human and animal remains.

FINDING 8:

Heavy Metal, Punk Rockers and Satanic groups have emerged as new gang phenomena.

New gang phenomena — Heavy Metal, Punk Rockers and Satanic groups — greatly differ from the more traditional street gangs. Most of their activities are secretive and, therefore, hard to identify. The characteristics of these gangs are: the members are predominantly White and of a middle-class socio-economic status; they listen to heavy metal rock music; nothing traditionally held sacred is recognized; their behavior is violent — they enjoy shock value, they have little parental authority and believe in anarchy; and their goal is to destroy, not protect.

These groups' activities include drawing graffiti, using illegal drugs, abusing children and assaulting parents. Grave robbing and desecration of animal and human remains are some of the more bizarre activities associated with these groups.

I find this appalling! Satanism is a religion not remotely associated with Punk Rock (a musical and political movement). If we, as a scene, let these bureaucrats and misinformed fogies publish this tripe with no feedback from us, then the public and government will continue to paint a bleak picture of us as criminals, perverts, etc, and eventually brand us as subversives.

It seems that all forms of music are getting blasted these days. The major record companies are too scared to take a major stand. So, if everybody who reads this commentary and the attached article responds to it by writing a letter back to the Governor stating that you don't sacrifice animals for the derivation of sexual pleasure, and that you or your band are involved in a positive movement, then maybe we can make a dent in their predetermined and twisted conceptions of Punk Rock.

I don't mean write back saying "Fuck you, I don't hate the world", I mean intelligent commentaries about the scene. One letter will help because one letter from everyone reading this could quickly multiply into thousands of letters. The impact of thousands of letters regarding a certain topic is what we need to swing the door partially ajar in our favor.

We all know what the scene is all about, so I don't have to go into great detail now. What we do needto is show these buffoons before they start rating our music as obsene.

The address to write is: State Task Force on Youth Gang Violence/ c/o George Deukmejian, Governor of California/ Sacramento, CA 95814.

PUNK SCORECARD

HOW HARDCORE ARE YOU?

By Alex Brown
211-53rd St
Des Moines, IA 50312

DIRECTIONS: IN EACH CATAGORY, GIVE YOURSELF THE PROPER NUMBER OF POINTS. ONLY THE CLOTHES YOU ARE WEARING AT THE TIME YOU SCORE YOURSELF COUNT, BECAUSE IF YOU'RE A REAL PUNK YOU DRESS LIKE ONE ALL THE TIME. IF WHAT YOU'RE WEARING IS NOT LISTED, YOU GET NO POINTS FOR THAT CATAGORY. NO EXCEPTIONS. IF MORE THAN ONE DESCRIPTION IN A CATAGORY APPLIES, COMBINE THE POINT VALUES.

FOOTWEAR

	PT. VALUE:
COMBAT BOOTS	5
CHUCKS	3
JOCK SHOES (ANY BRAND BUT CONVERSE)	-1
CHECKERED VANS	-5

* IF PAINTED ADD 1 POINT

☐ ← YOUR SCORE

PANTS

	PT. VALUE
TORN JEANS	5
BLEACHED JEANS	4
LONG SHORTS	3
BLACK JEANS	2
JEANS	1
PARACHUTE PANTS	-5

☐ ← YOUR SCORE

SHIRTS

	PT. VALUE
BAND T-SHIRT	5
PLAIN WHITE T-SHIRT, POCKET T-SHIRT OR SHIRT WITH AN ANTI-ANYTHING MESSAGE	4
FLANNEL SHIRT	3
T-SHIRT OR CHEESE-GRATED SWEATSHIRT	2
UGLY SHIRT	1
SHIRT WITH GEOMETRIC SHAPES OR NEON COLORS	-5

* IF NO SLEEVES, ADD 1 POINT

☐ ← YOUR SCORE

JACKETS

NOTE: IN SUMMER, DISREGARD THIS CATAGORY, EXCEPT IF YOU OWN A LEATHER JACKET, WHICH YOU SHOULD BE WEARING REGARDLESS OF THE WEATHER.

	PT. VALUE
LEATHER JACKET (MOTORCYCLE STYLE ONLY)	10
DENIM JACKET (OLD)	3
OVERCOAT OR TRENCHCOAT	2
DENIM JACKET (NEW)	-1
SUIT JACKET OR ARMY JACKET	-3

* IF HAS STUDS OR SPIKES ADD 1 POINT
* IF HAS NAME OR LOGO OF BAND PAINTED ON BACK, ADD 1 POINT
* IF TORN ADD 1 POINT

YOUR SCORE → ☐

HAIR

	PT. VALUE
MOHAWK (BIG AND SPIKY)	5
MOHAWK OR SKINHEAD	4
VERY SHORT	3
SPIKY	2
DYED	1
TAIL	-3
LONG	-4
STYLED WITH BLOW-DRYER	-5

YOUR SCORE → ☐

GENERAL MOOD

	PT VALUE
SNEERING OR SCOWLING	5
MAD	4
BORED, OR HORNY	3
DRUGGED OUT	2
COOL	1
NERVOUS	-3
HAPPY	-5

YOUR SCORE → ☐

MISCELLANEOUS

	PT VALUE
EARRING(S)	1 EACH
NOSERING(S)	5
SCARS (SELF-INFLICTED, OR INCURRED DURING HARDCORE ACTIVITIES SUCH AS THRASHING OR SKATEBOARDING)	2 PER EACH
EYE MAKEUP (MEN ONLY)	-5
PALE	-2
TAN	-2
SMOKE CIGARETTES (UNFILTERED)	2
DRUG AND ALCOHOL ABUSE	5
STRAIGHT EDGE	-5
OWN A SKATEBOARD	5
VEGETARIANISM	-5
PUT OUT A ZINE	5
IN A BAND	5
TATTOO	5
SPIKES	1 PER ROW
ANARCHY SYMBOL	5
SKULL/DEATH	5
SWASTIKA	5
PEACE SIGN	-5

☐ ← YOUR SCORE

NOW, ADD UP THE POINTS YOU RECEIVED IN EACH CATAGORY TO GET YOUR TOTAL SCORE.

☐ ← YOUR TOTAL SCORE

HOW DO YOU RATE?

0 - 15 PTS: KICKED OUT OF THE SCENE!

15 - 25 PTS: BEGINNER

25 - 35 PTS: YOU CAN HANG OUT WITH COOL PEOPLE

35 - 45 PTS: YOU CAN GET LAID ALMOST EVERY NIGHT!

45 - 50 PTS: KING OF THE PIT!

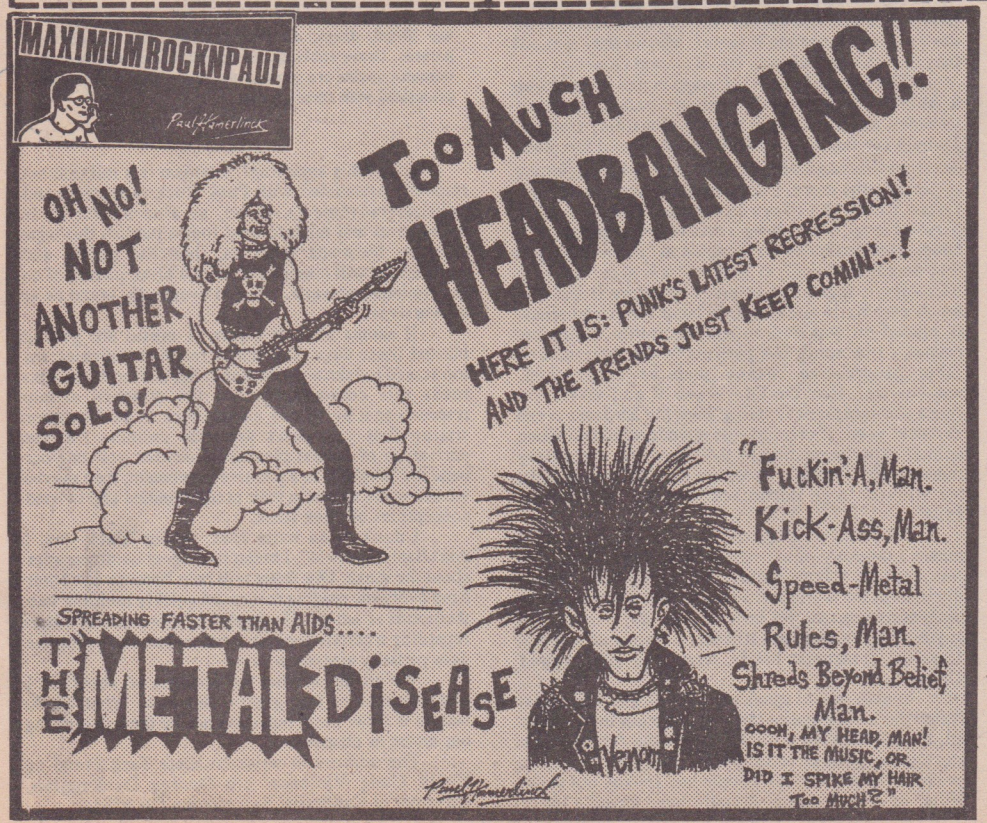
- OVER 50 PTS: YOU RULE!

HOW TO IMPROVE YOUR SCORE:

ALWAYS FOLLOW WHAT OTHERS SAY IS COOL
NEVER EXPRESS YOUR OWN OPINION IF IT DIFFERS FROM OTHERS
LET OTHERS TELL YOU HOW TO ACT AND HOW TO THINK
BE AS VIOLENT AS POSSIBLE
JUMP ON EVERY BANDWAGON THAT COMES ALONG, EVEN IF YOU HAVE NO IDEA WHAT IT MEANS OR EVEN IF IT CONTRADICTS SOMETHING YOU PREVIOUSLY BELIEVED IN
CHANGE YOUR APPEARANCE AND YOUR BELIEFS TO CONFORM TO WHATEVER GROUP OF PEOPLE YOU'RE AROUND
NEVER STAND UP FOR WHAT YOU BELIEVE IN
ONLY DO THINGS THAT OFFER YOU SOME PERSONAL GAIN
NEVER TREAT PEOPLE WITH RESPECT
TAKE ADVANTAGE OF YOUR FRIENDS WHENEVER POSSIBLE
NEVER SHOW YOUR INDIVIDUALITY

- AND -

ALWAYS REMEMBER, IT'S NOT HOW YOU THINK, IT'S HOW YOU LOOK



What's this Porpoise of Love?

BODIES IN PANIC

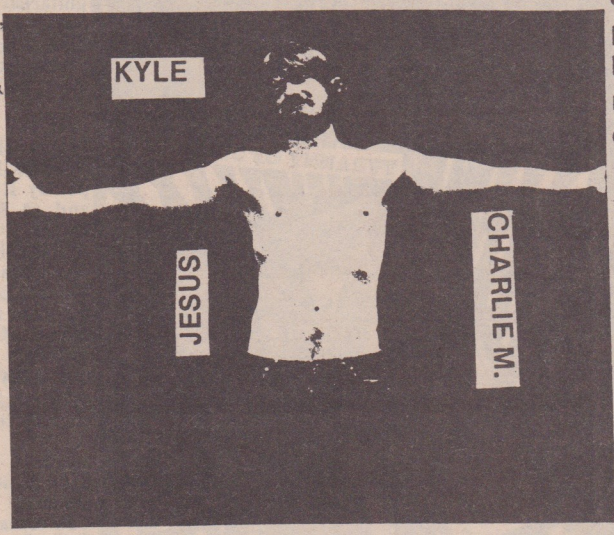
WE'RE BACK — BETTER THAN EVER

BIP
KYLE EAVES
21 WESLEY AVE
BERNARDSVILLE, NJ
07924

Thanx to: Adam & Mike — Columbus, Oh, Maria, Jane & their mom — Milwaukee, Wis, Ziggy & Mark — Minneapolis, Minn, Jim — Topeka, KS, Cindy — Tulsa, OK, Dan R. & Everyone in Wichita KS, Brad & Adam Salt Lake City, Kent & Ruth & Tim San Francisco, Ca, Becca & Mary & Toxic Shock, Los Angeles, Ca.
You all made our tour possible.

BIP
BILL LAWSON
CHRIS JENSEN
MARK WATSON

A new leader to get you thru these hardcore times



The Bodies In Panic U.S. tour in July ran into numerous problems. Those problems have been eradicated, and the band is now more committed & dedicated than it ever has been. BIP would like to apologize to the following:
People of — New Mexico
Ronnie G. — Houston, Texas
Jimi P. — Birmingham, Alabama
Lynn — Charleston, S.C.
Reed — Charlotte, N.C.
We did not honor our tour obligations in these places, and we are truly sorry for the inconvenience that we caused.
AND TONY - ATLANTA, GA.

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BUTTHOLE SURFERS

CREAM BUTTHOLE CORN SURFERS

ANGRY RED PLANET

GAWKERS PARADISE 7"ep

CREAM CORN FROM THE SOCKET OF DAVIS 12"ep

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BUTTHOLE SURFERS BLIND EYE SEES ALL video

DIE KREUZEN OCTOBER FILES lp

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7" E.P.'S: $3.00 P.P., $4.00 P.P. SURFACE OVERSEAS

Northern California

BAY AREA-We've got some good news and some bad news - bad news first since, thank goodness, there's less of it.

TALES OF TERROR guitarist Lyon was attacked while walking home one night in Sacramento and beaten to death. The guitarist for HOUSECOAT PROJECT had a cardiac arrest onstage at the Mab and died. VIOLENT COERCION, the DICKS, and SPECIAL FORCES broke up. (SpF guitarist Bill the Cat is jamming w/ ex-DEVIANT Turner and Dave Chavez OF VERBAL ABUSE. The rest of the guys [Orlando, Steve and Kirby] are still working together on something). What more could happen? Well, our own Kent is moving to England. Bye, Kent - we love you and you will be missed !

The good news - FRIGHTWIG is back home and sounding great, despite Mia leaving for the domestic life. The MORLOCKS are getting big national exposure via sappy 'Return of the Sixties' articles in People and Time. What are the fashion promoters gonna do with all those paisley jeans when the Next Big Thing comes along ? TRAGIC MULATTO is once again playing live - they're rightfully notorious for outrageous onstage behavior. Sebastian and Granny of the DICKS are forming a new band with Sal of CODE OF HONOR, to be called BLUE CHILD. Gary and Lynn also have a project in the works. Another hot new band is the HONEYMOONERS, with Helen of the WRECKS on vocals and Willie of SLUGLORDS on bass. NAKED LADY WRESTLERS are back together with Pete of the BREAKOUTS on bass.

We heard that Wes of Ruthie's Inn went bankrupt but, sad to say, it isn't true. Instead, New Method died (due to vandals, landlords, and other assholes) - proving once again that there ain't no justice in this world. Case in point - RAW POWER played at Ruthie's to about 75 people and didn't get a cent ! (For this they came all the way from Italy ??) New Method was putting on great shows - VIOLENT COERCION, YOUTH OF TODAY, UGLY AMERICANS, SACRILEGE, OUR NEIGHBORS SUCK, lotsa great bands. Their prices were reasonable, it was a fun place to be, and their DIY attitude was refreshing. Still promoting shows in the East Bay is DMR Productions, who do a damn fine job. Paul Rat isn't doing regular shows at the Farm anymore because he let the place get too crowded. He may use the "Fun Club" hall on Geary, but had to cancel the 7 SECONDS gig there due to anticipated cop/fire inspector problems. His second BUTTHOLE SURFERS show at the Mab was shut down due to overcrowding - hope this isn't really a trend.

TYRANNY OF STRUCTURE

MR T EXPERIENCE

KWIK WAY

SOME YOUNG BAY AREA BANDS

YUMMIES

ULTRA KOOL

RABID LASSIE

Photos By Murray Bowles

Over in San Jose, Ellen has been putting on shows. The door prices are relatively high but everything else seems to be well done. There have been several gigs at Sunnyvale's Murphy Avenue Cinema, but there will be no more after February 1st. Jason has been kicked out of MISTAKEN IDENTITY and replaced by ex-FACTION pro skater Steve Cabellero. WHY ? CAUSTIC NOTIONS is working on a new record and planning a US tour. They will be sharing their West Coast dates with DEATH TRAP from King City. THE END has ex-FACTION guitarist Adam Bomb, a new record out soon, and a summer tour planned. Their bass player also sings for FRONTLINE, who have a record coming out on The END's label, I.M. Records.

There's a vinyl explosion going on all over the place. New records are on the way from HELIOS CREED (formerly of CHROME) on Subterranean Records, los pinchy RHYTHM PIGS on Mordam Records, and @ STATE OF MIND (a split EP with England's CHUMBAWAMBA). CLOWN ALLEY have just recorded a hot demo tape and already want to go back in the studio to put an LP together. KORPHU have lots of hot new material that they will be recording soon. MDC has a new record finished and will start playing out again in April with their new bass player, Joe (formerly of CAUSE FOR ALARM). SHORT DOGS GROW are also up to something in the studio.

Well, that just about wraps it up, although we could've gone on for pages - there is so much happening ! Here are some contacts for booking shows in Northern California :

Joe - San Jose : (408) 866-2013
Ellen - San Jose : (408) 73-PUNKO
Paul - VIS Club : (415) 567-0660
Paul Rat - big hall shows : (415) 431-1326
Vonda - On Broadway : (415) 398-7997
(beware of the old make-the-band-sell-tickets scam at the O.B...)
Ness - Mabuhey Gardens : (415) 956-3315
Monte Vallier - New Varsity - Palo Alto
(415) 858-0559
Nathan Lindsay - New Varsity - Palo Alto
(408) 773-0769

Your reporters: Kamala (East Bay)/ Ellen (South Bay)/ Mitzi (San Francisco)

ATTITUDE ADJUSTMENT

By Jimmy Rapah

After breaking up and then reforming, ATTITUDE ADJUSTMENT is now back with a new and improved version. The new line-up is Chris Scaparo and Eric Smith on guitars, Rick Strahl on bass, Chris Kontos on drums and Andy Anderson on vocals.

ATTITUDE ADJUSTMENT is a high energy band labeling themselves "krunch-core", their own version of a hardcore/metal crossover. The band however does not want to be considered a metal band in any way! The music is described by high speed, straightforward hardcore beats and slow, grinding breaks. The lyrics deal with everyday problems that are of concern to the band members at this time, the main one being the threat of war.

The main purpose behind the band is to have fun and hopefully make other people have fun too. This attitude reflects at ATTITUDE ADJUSTMENT shows and they promise to give you your money's worth at each show, putting all of their energy into it.

The band just finished recording a 10-song demo which is available for $4 at the below address. For info or booking call or write: Andy (415)386-1847 or Rick (415)933-6209. The address is: 1335 Mt. Pisgah Rd #22/ Walnut Creek CA 94596.

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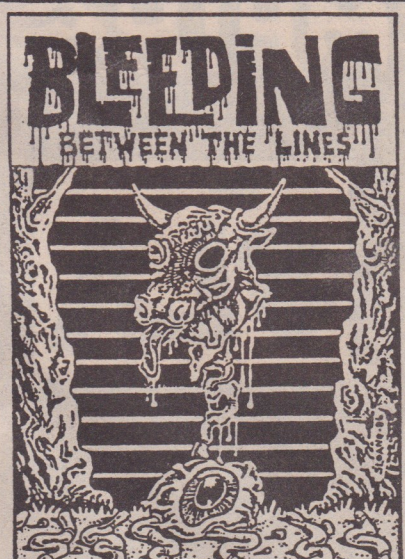

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HI AJAN

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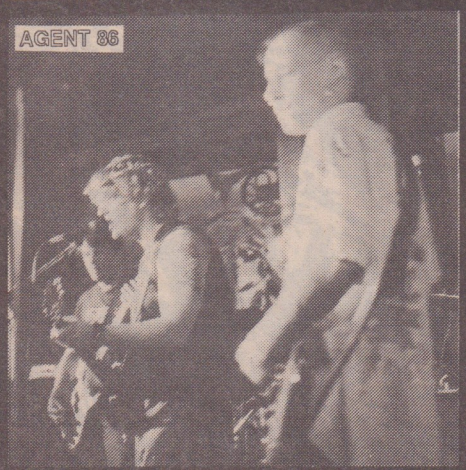
EUREKA-Greetings from the great white north! The scene on the Northcoast of California is picking up steam in what seems to have been a "Revolution Summer" all over the U.S.

Once again, I will be booking shows with a group known as the Committee for a Dull Roar (CDR). Shows will be held on the Humboldt State University campus and a lot of the problems that have plagued us in the past (rednecks, cops, shitty halls, etc.) won't exist. Shows I've been associated with in the past couple of years have included TSOL, DOA, DK's, DICKS, BLACK FLAG and others. Crowds ranged in size from 100 to 800, with an average of about 200.

There are loads of local bands happening right now. These include: CROW OF ANGELS, a '77 style band that incorporates folk influences and is made up of members from various past bands. EGGLY BAGEL FACE, another band made up of ex-members including the highly acclaimed The FEW. This band incorporates many styles into its hardcore sound, including some jazz. CEREBRAL PAISLEY, a political thrash band that has been around for over a year. Their vocal sound is reminscient of YOUTH BRIGADE, etc. MR. BUNGLE, a new speedcore band from Eureka that seems to play alot of covers. STIFF RICHARDS, a band made up of ex-NEUROTIC DISORDERs and others. Their sound varies from hardcore to metal-influenced thrash. F.O. are another speedcore band that plays its originals as a 3-piece and adds a singer when covering SUICIDAL TENDENCIES, among others. AGENT 86 is a D.O.A. and reggae-influenced band that has been around for about 5 years. They are currently looking for a drummer and have 2 7" EPs out. The latest, Scary Action, is available for $2 ppd. An LP, produced by Joey Shithead of D.O.A., is planned for release soon. The LOOKOUTS from northern Mendocino County, and these thrashers have produced a lot. At least 3 or 4 other bands are in the process of getting together, including the remnants of the ever-popular SPUD DOGMA. SHOT IN THE DARK, as reported in MRR #32, don't exist anymore, with members going to EGGLY BAGEL FACE.



Local zines include: Lookout/ P.O. Box 1000/ Laytonville CA 95454, Objekt, P.O. Box 967/ Eureka CA 95502, Vegetarian Skaters For Social Responsibility, 3383 Spear Ave/ Arcata CA 95521, Shout Out (new from CDR)/ P.O. Box 4754/ Arcata CA 95521, Econews/ 879 9th St/ Arcata CA 95521, and Country Activist/ P.O. Box 92/ Redway CA 95560.

Any bands interested in playing here (about 300 miles north of San Francisco on US 101) can call Mike at (707)822-9117 or Michelle at (707)822-2042. Anyone interested in buying the AGENT 86 EP or writing me can drop a line to Mike Briggs at P.O. Box 4754/ Arcata CA 95521.

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San Francisco
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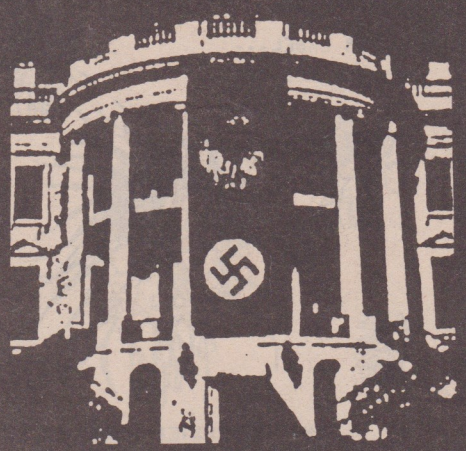

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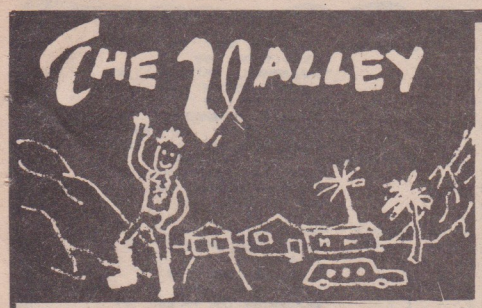


FRESNO - Hello, from the fog-bound flatlands of the San Joaquin Valley, here's an update on the Fresno scene. Besides almost losing the Knights of Columbus Hall, because of a damaged wall, Valley Hardcore Booking (VHC) is continuing to do shows at the K.O.C. hall. Hopefully, people will grow out of this stupid trend of lame behavior. Speaking of lame behavior, there is a serious problem of punks shooting speed & smack. This is a sad development and I hope those that are doing this realize that they're going nowhere fast.

Now some band news. CAPITOL PUNISHMENT is about to put out a 7" ep in March '86. They returned from a three week national tour October 7th, and from talking to the band, fun was had by all. They would like to say thank you to all that they met and hope to see you again. This band is still the best group from this area and have a shred-sational 12" ep out. They can be reached at Stage Dive Records / 168 N. Balckstone Ave./ Fresno, CA 93701 or call Dale at (209) 292-4605 after 7 pm.

HARSH REALITY is also on the verge of releasing a 7" ep in early '86. The demo sounds really good. They're recording it at Tom Mallon"s studio in SF. They have a metal sound and have played at a few metal shows around Fresno. The can be reached at (209) 292-8481.

BURNIN BOB AND THE BIG BOYS are rehearsing a lot and throwing around the idea of putting out vinyl or a flexi real soon. They've got a lot of new stuff that will have you thrashing before you can say burn it! These guys shoudl be heard outside of the Fresno area, if you can help them get a show, call BOB as (209) 291-1218 or write him at 440 W. Gettysburg, #259-B/ Clovis, C A 9 3 6 1 2

AUDIO TERRORISM and THE NEFARIOUS are two new bands that formed in the latter part of this year. Both show promise and will hopefully continue to play.

AUDIO TERRORISM are Larry Hobson (vocals), Ralph Ralph (drums), Johnny Heathen (gtr) and Dave Ewald (bass). They play a blend of punk, thrash, and metal with lyrics by Larry with some by Johnny. They hail from Fresno.

THE NEFARIOUS are from Selma, about 15 miles south of Fresno. They got together in the fall of 1985 and have been practicing alot and have played some keg parties. Their sound is a cool slow post punk with a metal-influenced guitar. They be rockin'. They can be reached by writing to K.C./ 2018 Knowles Ct./ Selma, CA 93662

Valley Hardcore Booking, a mentioned above, is doing shows at the Knights of Columbus Hall (capacity 300). If your band is interested in playing Fresno, call Vence at (209) 225-8694. Here are the dates that are available: Feb. 14 & 28, March 14 & 28, April 25, and May May 9 & 30. These dates are all confirmed with the hall and bands will be booked on a first come, first seved basis. This approach is being taken to insure that adequate promo can be done for each show. To all of you that have written or called, I promise to be more prompt in answereing you in the future. - Vence Barcla/ VALLEY HARDCORE BOOKING.

photo by Patt Durkin

SANTA BARBARA- We only have one place to play, which is the Red Barn near the University. Dianne, who runs it, is very supportive of the scene and we thank her! La Casa is the place where Goldenvoice does shows, but it is closed because of graffiti

RKL are alive but not kicking. They're said to be playing again soon though. ANTIKRIEG and FORBIDDEN BEAT you'll read about further on. BOXHEADS have a clean punk sound, play a lot of parties, and have a demo. UPHEAVAL are punk with a million influences. IMPS are very new and have a raunchy HC sound. V.O.S. are also very young, have played twice, and will go underground until the summer for more practice.

FORBIDDEN BEAT are Bo (vocals), Joey (guitar), Anna (bass, the first woman to be involved in a punk band here. We are all very happy about that and encourage the female effort!), and JJ. (drums). Formed only 4 months ago, they already have quite a tight set and 2 local gigs. People have really taken a liking to them because of their unique style of punk/HC which combines influences

FORBIDDEN BEAT lyrics

FOLLOW THE LEADER

There's something in your head
that only wants to be
But you're gonna lock it up forever
cause you tossed away the key
Then the times changed
and so did the games
But I must be wrong
cause the games are still the same

Following the leader
you'll never find the key
An individual
you will never be
Following the leader
one, two, three
You're marching in the path
of someone else's feet

Follow the leader
while you skip right along
Why don't you try singing
singing your own song

BE YOURSELF

of MINOR THREAT, DAMNED, BAD RELIGION, and even AEROSMITH. The lyrics are well-thought analogies of drug abuse and the superficial way people act. The band is not straight edge, just aware! They will be playing KCSB soon and doing a demo. For now you can write them c/o ANTIKRIEG.

Outside the city, we have The CORRUPTORS, who are very scene-oriented and play very fast thash. DV8 are powerful punk, hailing from Ventura. HABEUS CORPUS from Oxnard aslo support our scene very much, and we look forward to playing with them again as soon as they break in their new drummer.

That's all, and remember, "Loud Fast Rules". Now on to some bands.

Dave M

ANTIKRIEG

ANTIKRIEG are Dave M (vocals), Don (guitar), Mike M (bass), Eric Sandin (drums, ex-NO FX), and have been around since mid-summer, gigging in north Santa Barbara County and locally. They work very hard on building their set to play in-state shows. Some serious demo work is on the way and some vinyl comps to get started. Their style is no bullshit power hardcore influenced by SNFU, DISCHARGE, UNIFORM CHOICE, NEGATIVE APPROACH, MINOR THREAT, and RATTUS...well rounded.

Their lyrics deal with politics that people can relate to realistically, songs against drug abuse and other social subjects. They've played local radio (KCSB) with Eric Stone and will be on the air in San Luis Obispo thanks to Beth. You can write to ANTIKRIEG and they'll even write back to you. Send SASE to: P.O. Box 6214/ Santa Barbara CA 93160.

WASTE

I pace my room at night
contemplating my country's might
I look out my window and what do I see
A mushroom cloud building over me
A Third World country shot off a bomb
Triggered reactions of our nuke alarm
Computers with no minds at all
pressed the button to kill us all

No more
No more
No more
No more money for the nuclear horror

So what are we waiting for the
President to stop the horror
No hope for the homeless or the
middle class poor
Instead we get more chance of nuclear war
Taxes go to military waste
the only purpose to exterminate
Everyone thinks that we have a reason
Different thoughts you're accused of treason

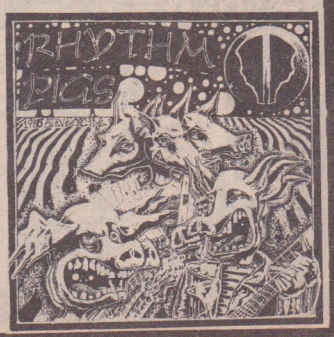
"A SOUND SO BIG, IT TAKES TWO EARS TO HEAR IT."

FAITH NO MORE

WE CARE A LOT

RHYTHM PIGS LP

COMING IN MARCH!



Available through : American Independant, Deluxe, Dutch East, Electric Fetus, Endever, Greenworld, Hardway, Important, Kalidescope, Mighty Fine, Over the Counter Culture, Raunch, Rough Trade, Sounds Good, Swingline, Systematic, Toxic Shock, Trip, Twin City Imports.

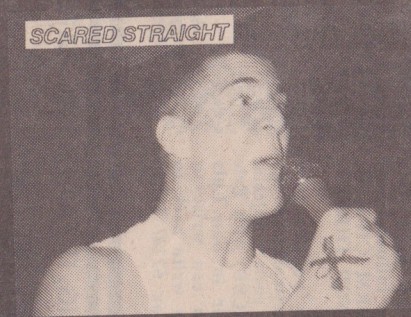
MORDAM RECORDS

PO BOX 988
SAN FRANCISCO, CA 94101

Hello from So. Cal.- here's what's up.

Bands tour include The Descendents, The Brood (tore it up in Seattle and Portland and are on their way to the East coast), Saint Vitas, Legal Weapon, Black Flag, Gone, and Painted Willie. The latter three just played The Stardust Ballroom. In the spring, Red Cross goes on tour. They're also recording and have a new drummer- Roy McDonald. DC3 has finished recording for an L.P. The Meat Puppets play U.C.L.A. the 30th. White Flag (White Flag Army, 1241 N. Harper, Suite 6, Hollywood, Ca., 90046) is releasing a new album and preparing to go to Europe. Chris Vigil is promoting shows in the Riverside area. Cease Fire is looking for a drummer. Christian Death is making a return appearance at Fenders (at the Roxy in Mar.), Johnny Thunders at the Roxy Easter week. Easter has Korky from the Detonators on drums. The Detonators are in the studio with Eric Capucci and they're also playing The Melody Dance Center on the 31st and leaving on tour in April- Europe or Bust. No Mercy (BOX 5373 Venice, Ca., 90296) lost their practice place, The Angry Samoans cancelled their U.S. tour. Dave and John from Sorex quit and reformed new band called Tin Soldier. Sorex is moving more in the "speed metal" direction. No Reaction (1547 Euclid, Santa Monica, Ca., 90404) still practicing everyday and looking for a drummer. Decry has broken up. Farrell has quit- the rest of the band (Except Andrew) started new band called Shanghai with the old singer of Symbol Six (Eric Leach?). T.S.O.L.(6253 Hollywood Blvd., Suite 829, Hollywood, Ca., 90028) headlined Fenders and will be opening for "X" at Fullerton College in March. Hirax (6062 San Rafael Dr., Buena Park, Ca., 90620) has Eric from D.R.I. on drums now and they are preparing for their U.S. and Canadian Tour. "Raging Violence" is selling well. The Nip Drivers (4715 Mindora Dr., Torrence, Ca., 90505) are looking for a new drummer. Ron Peterson from P.R Productions (BOX 1922, Covina, Ca., 91722-0922) is doing C.O.C. D.R.I. and Hirax at the Balboa Theater next Saturday. January 3rd P.R. and 'Triple M.' had Exodus, D.R.I., Possessed, and Death Angel. It was a raging sucess. The Leaving Trains (1026 Fiske St., Pacific Palisades, Ca., 90272) play the Music Machine Sat the 25th. They have an album due out called "Kill Tunes". Uniform Choice has started their own record label "Wishing Well Records" (10221 Slater Ave., Ste 103, Fountain Vally, Ca., 92708). Releases include a Unity 7song E.P., A Blast (those shredders from S.C.) and a U.C. 12" due out in one and a half months called "Screaming for Change". U.C. has Pat (formerly with Unity) on drums. English Frank from Mainline Prod. says that his show New Years was wrongly reported as a blood bath. It seems that the local media is as usual full of shit in supporting our scene. Youth Brigade has Bob Gnarly from Plain Wrap on bass and are currently working on a record called the "Dividing Line" (out in March). They now have a 7" E.P. in Japan, a Split L.P. in Australia with Vicious Circle and are releasing comp./ L.P.s in Italy, Poland, and other European countries. S.N.F.U. will be recording Lp in March, B.Y.O. will be releasing albums by The Smarties from West Germany, J.R. Gone Wild from Edmonton(SNFU),and Hungry For What (Switzerland). Youth Brigade is expected to play soon with a reformed Wierdos (I'll believe it when I see it). Babylon Productions (714) 991-6666 continue to do shows in the area. Somi- nex played a bash at the El Segundo Chevron Lodge. The Cicle Jerks are back ffrom a successful tour after playing with The Toll Dolls, Entropy, and U.P.S. in San Diego. Don't No played a "fuck- shit- up" party at Albee's house. The party was broken up when Brock tried to steal a neighbor's washing machine. Nov. 21st Doggy Style started a riot at Fullerton College when they started throwing donuts out into the audience during "Donut shop rock". They also got a club close down in Las Vegas for performing "au- naturale" which was followed by 35- 40 people at the club following suit. Those crazies got their equipment impounded when they set up at Valencia High School and started playing for the student body who joined in creating the longest Doggy- Style Hop (aprox 300 people). Pictures were sent to The Guiness Book of World Records for consideration. They also played recently with The Toy Dolls and The Dickies at The Paladium. Scared Strait, The Grim and NOFX and Entropy all just returned from their Winter Vacation Tour. Highlights include Bob from The Grims roadies getting arres5ted for taking a pillow from a Motel 6 (There was an A.P.B. out on the van). Entropy and NOFX, who traveled together, had two blow outs and two freeway accidents(all minor). All four bands met in El Paso (among other places) and invaded Juarez, Mexico with Donnie and Mike (the promoter). Tim Grim and Nik Fit got sloshed and lost later that night but we're found in a sleazy bar about an hour later.(Cases of Carona and Bohemia are only $4). William from Dallas (Iley Hank and Chris) got kicked in the head from Dave NOFX for hitting Eric's girlfriend and in San Antonio Entropy exploded a smoke grenade towards the end of their set and cleaned out the club. The four bands also met in Las Vegas (Thanx to Danny) and played the local B.P.O. Elk Lodge. (Mike Shaffer from Doggy Style was killed by a drunk driver last summer on the way to Las Vegas). Derek (714) 792-0985 plans a "Unity 6" show out in East Jesus March 3rd with Doggy Style, Entropy, and others. Beyond Possesssion was is town and has signed to Death Records. Abatoir Tees went to Europe to raise hell. The Fixtures played Wong's West. The Big Mt Rally went on as plannned. At the end of it, 'born again' christian gang LMP attacked and stabbed two people from New Iron Column says Ron. C.A.N. sponsored a show at the Lompoc Federal Prison. They also are planning a big 'victims of gang violence' gig soon. The Treacherous Jaywalkers (an anti-political, pro cosmos band from the Palisades) are recording and practiced today. Josh and James were ticketed last week for jaywalking across Wilshire and Federal during rush hour. Josh had just gotten out of the hospital for attempting a 5 o;clock crossing of the 405 south (fuckin' A Josh) You can reach there SST type wierdos at 16916 Bollinger Dr., Pacific Palisades, 90272) Fanzine news includes a soon to be released issue of Septic Rag (21809, Scannel Ave. Torrance, Ca., 90503). Arne from Reverse Digestion is releasing a final issue soon. HTD zine (Jesse Cordoza, 4600 Clarissa Ave., LA, CA, 90027) will still be released by Doug Moody- soon.

And that's it- for now.



Special thanks to Scott Whittaker (P.F.S. Intelligence and R+D Dept.) for hours and specialized help in writing this scene report.

Late note: Alterdrown, featuring former members of Equidemius and S.O.S. are here to jam! These guys rip out the most totally progressive experimental stoney thrash acid rock type stuff I've ever heard! Write 'em: 15260 Friend St., Pacific Palisades, Ca., 90272 or call (213) 459-4956- they rock!

Take it easy or as they've been sayibf lately around here- "Be D. Boonin' " Chow.

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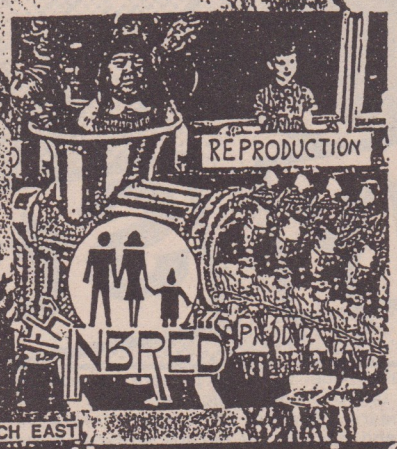

INBRED - "Reproduction" EP

There's a bunch of rip-roaring, stripped-down thrash here, powerful as hell and with great lyrics! Then, too, there's more to this band, as they display a fair amount of experimentation on a couple of tracks, and don't lose a bit in the process. TH' INBRED are a band to watch. (TY) (Underground Railroad, 123 Pleasant St., Morgantown, WV 26505)

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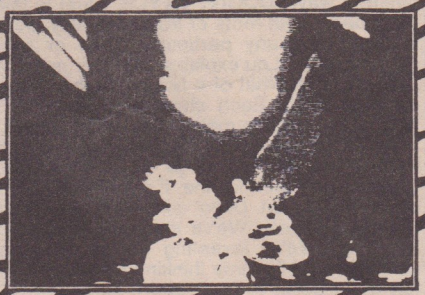

7SECONDS

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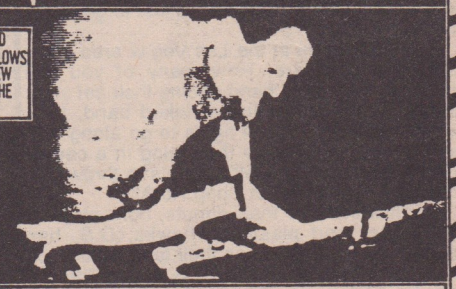

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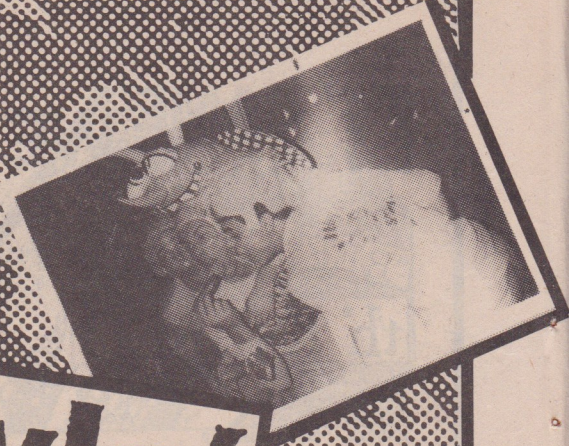
006: "ATROCITY EXHIBITION" video collection of films w/ original music scores

Senate to seek damages from 'Doggy Style'



Ed Caudill-guitar/Lou Gaez-drums/Ray Beez-bass/Brad X-vocals

By Frank Murray

Let's define DOGGY STYLE! "One simple monosyllabic word: fun. That's the key," says Lou who can be seen every show with his plastic mohawk on stage playing the drums.

DOGGY STYLE has emerged into the Orange County scene just in the past year-and-a-half and they have become the most entertaining band around. You never know what to expect when you see them live. You're always entertained to a donut fight and most recently a black rapper horn section. D.S. told MRR how they came up with the idea of a horn section: "It all started when we were talking about bands who have all these instruments on stage, "explains Ray. "We thought it would be fun if we had all these instruments that didn't do anything. Now we have the horn players who get up there and don't play a note." Lou adds: "The real reason is we're just weasels. The more people we have in the band, the more we can get in on the guest list. And the more we can rip off promoters who've been ripping us off in return. We played a 1300 people show and we got paid $150. Do I have any hard feelings? No! We got 100 people in for free." Brad continues: "I think we've always been a wild band, wild as individuals growing up in school. We're always trying to give 100% all the time. We've realized, more than just a performance, we're en tertainers. We decided just to go to the limit to lose it."

Those of you in the Las Vegas area know how great D.S. are. How many of you still remember the whole band ending their set stark naked? Along with being a naked band, D.S. usually has great donut fights to go along with their music. Every show they bring in a couple of hundred stale Winchell's donuts to throw into the crowd during "Donut Shop Rock".

But with more than donuts, horn players, body glitter and plastic mohawks, D.S. has adopted the color green as their team color. Lou began by telling MRR that D.S. has a "green" attitude. "Where it all started was, I had the garden hose green drum set and we were all going to try to match it with our guitars. But somewhere in the painting process the colors didn't really match up, so we all went for any shade of green." And this green color didn't just evolve slowly, it happened all at once! Everything was green! "First the drums, then the guitars, then I went to the green body paint, and then it just caught on like the gambling bug. It's the team color says Brad who now wears green rubber bands in his hair and green glitter and paint on his body. "It all comes back to the green M&M's. I found out through some scientific research that there is some validity to the hypothesis that green M&M's do make you horny. The green color they use, the chemical combination of the two gives you a real minor aphrodisiac effect" jokes Lou.

One interesting point D.S. has made is in their lyrics. Brad begins: "They have a serious lyrical side. They stress scene unity and positive mental attitude. We try to present our message in a unique way, which at times get us misunderstood about our sincerity." However, the band has not let politics surface in their songs. The farthest they have gone politically exists only in "Side By Side", where Brad talks about unity within the scene. Brad begins: "First, as a band as a whole, we're all very politically aware. As D.S., us four represent D.S. If we were to write political songs we'd be hypocrites because we don't all have the same views. We can't represent a political view if we all don't share the same view as a group. We go to demonstrations and we're all active. In "Side By Side" we have the same dreams as everyone else in this alternative music scene, to live in a world free of hate. It'll never happen, but we're still striving for it." On the absence of politics in their music, Lou adds: "I write political songs, I like to play political songs. But I've taken my expression out from D.S. and incorporated it into this other reggae band I play for. We're all full-on political. Nothing crushes me more than the issue of South Africa. I'd like to talk about this and I'd like my thoughts to be heard through D.S., but because we're reaching so many people now, it wouldn't be fair. We were all involved in the anti-apartheid march at the South African consulate in Los Angeles. But we just feel that D.S. is not the channel we want to push our feelings through. For some reason, politics and hardcore for me just don't mix unless you have a show and you see a band play who is political and the singer has a lyric sheet to hand out to the crowd." As a band, D.S. has set the example for the rest of the hardcore community: if you're gonna preach, hand out lyric sheets; if not, shut up.

Having the name DOGGY STYLE has created a lot of barriers for the band. Their video "Donut Shop Rock" has had a hard time being aired because of the name of the band. Where it has been shown, the stations have simply stated the band as "D.S." and not "DOGGY STYLE". Personally, I've received negative remarks for my DOGGY STYLE car sticker because of the sexual connotation. It's been frustrating for the band, but they refuse to alter it. Brad states: "Just having the name DOGGY STYLE is an obstacle in itself. We're getting tired of answering up and explaining ourselves but we'll continue to do it. It is in fun. We're pinned as a homosexual band because of our stage antics. They don't know what fun is about." What has caused all the homosexual remarks is the "Do the Doggy Style" song at the end of their set. It has become a tradition for everyone to gather bodies into a long chain of happy dancers. The band usually leads the train around the hall as everyone buttrams the person in front of them. How this can be considered homosexual is absurd, considering how it's obviously all in fun.

Musically, DOGGY STYLE can simply be called punk-funk. Their influences can be traced to all forms of music. "Our roots are embedded in different . We're constantly changing. I guess what we've done is throw all our roots into one blender and it comes out in little pieces as D.S." DOGGY STYLE has remained true to hardcore despite the evolution of many bands into the speed metal genre. Lou adds, "As Andy Warhol once put it, 'There is no greater challenge in art than to create an audience'. Our style and ideas are unique; we're catering to something a lot of people do want. There's people out there who want to have a laugh or to receive something educational from what we have to say."

"We get knocked a lot for D.S. not being real HC. I think we're breaking through in a different way. DOGGY STYLE, I feel is taking punk back to its roots of true originality and not simply fitting any particular trend or mold!! explains Brad. Lou explains that their music and purpose is like that of a book: "Each show is a show in itself. Each show is a page in our history. We want to make it like each show is an index in the book of D.S. They can flip back through the book and go down the table of contents and look for the 'Kooky Spooks' show ot the 'Strap-on Dildo' show or the 'Naked' show at Fenders. We've discovered how much fun it is. We're investing in the props and gimmicks and the time thinking about how much fun we're going to have and it all pays off." "It makes us feel good when we see people wearing our shirts and when they write us letting us know they appreciate us. We're all told by our families D.S. is a waste of time. We're not in the band for material reasons, like girls or money. We're in it for going nuts and having fun" adds Brad. Lou finished the subject by calling D.S. a hobby: "Some people want to get drunk and meet chicks, but for me personally it's like collecting stamps. It's just a good paying hobby. And I don't mean paying by money, I mean the rewards, the memories."

D.S. is a band that agrees, like me, with the general definition of the 'punk' idea, that attitude constituting free will and a non-conformist attitude for life. Brad explained it perfectly: "Society builds up and they're supposed to tell you when you reach a certain age you're supposed to graduate from college, you're supposed to be out in the working world. Well, that's the whole thing in this alternative music and the whole attitude towards it--not going by the rules, being a non-conformist. If someone is going to be 28 and in a band, as long as he's having fun , who cares what he's doing."

Recently here in Orange County, D.S. played the 'Fullerton College Battle of the Bands' in the school auditorium to a packed crowd. As with myself, all the members of

DOGGY STYLE attend F.C. and there was a small crowd of the F.C. punks at the front of the stage. While some of us were familiar with the guys and their music, most of the crowd was non-hardcore and had never seen or heard of D.S. before. Ed explains the show: "There was a lot of people there to see us. I think they enjoyed us." Lou continues: "I hope we shined a positive image on punk because a lot of people there didn't have any idea of what punk was about. I heard a lot of people there had a good time whether they were punk or not." At the end of the set, which was cut short, the traditional donut fight erupted. Brad asked the crowd if anyone was hungry and some of us wanted to share our donuts with the crowd in the back of the auditorium. Before we knew it, a huge donut fight ensued. Eclairs on the walls, glazed donuts hitting the faculty, chocolate bars on the walls and foreheads of the crowd. What fun. I've never seen an auditorium empty so fast. "I don't care how old you are, I think everyone enjoys a food fight" jokes Ed. Brad summed up the goal of the performance: "I think what turned a lot of people on is like what Ray said, that everyone has this negative image of punk which is all well-taken and to a certain extent punk has earned itself that image. You know 75% of punk isn't all that negative garbage. We're trying to add some new life, a new outlook to the scene by just going all out and breaking all the barriers, going crazy. Whatever it takes to put a smile on someone's face.

To close, DOGGY STYLE has 2 pieces of vinyl now out for sale. "We have an LP out on Flipside, thanx to Al, Hud, Gus and Big 'O'. It's called Side By Side and we'd appreciate your support. Just give us a try, lend us an ear. We have a 7" EP, Work As One, which is on Mystic Records. We're happy they (Mystic) helped us out except the bad stuff that went on. They left some lyric sheets out of half the records, and we decided it was time to move on. It sounded terrible, but we've gotten some good feedback from it" says Brad. DOGGY STYLE has just begun distributing their new LP and it is terrific; good hardcore and a huge lyric/poster inside. They have great 2-sided shirts available ($7 ppd) that rank up there with the UNIFORM CHOICE shirts for look and quality. They plan a new LP for summer, more videos, and a full East Coast tour ,if all goes well. I thank D.S. for always supplying a good time, especially the Fullerton College show. Get their LP and write them now.

DOGGY STYLE/ 634 Pinehurst Ave/ Placentia CA 92670

By Joel Beers
Assistant News Editor

The Associated Student Senate has announced it will seek $490.00 from the punk-rock band Doggy Style, for damages caused during the groups recent concert at Fullerton College.

The band has been accused by the senate of instigating a "food fight", which resulted in greasy stains from doughnuts defacing the carpet in the Student Center.

Norm Price, senate advisor, said the senate is asking the band to pay for cleaning of the carpet because it broke the contract signed before the performance.

"They violated their contract," Price said. "Previous to performing they had signed a contract indicating that if any damages resulted from their performance they would pay for it."

Price added that the five other groups that performed the same week as Doggy Style--in the A.S. sponsored Music Awareness Week Nov. 18-22--also signed the contract and abided by it.

"We were very pleased with the other bands conduct," he said, "(Doggy Style) just slipped over the edge...we're going to show them that they can't do this kind of thing to Fullerton College with impunity."

Price said the band has been given the bill and "is going to get back to us on it."

A small sampling of students who attended the performance found the majority of them believed the concert was fun but also believed the senate is justified in asking for restitution.

Andrew Lowery, a student who attended the show gave a capsule description of the scene.

"They asked us if anyone was hungry," he said, "everyone said yes, so they heaved the doughnuts into the crowd. Then everyone just started throwing them, which is great because doughnuts don't hurt."

James Torrez, who also attended the performance, said members of the audience were just having fun.

"It was great," he said, "a real madhouse. Once they threw out the doughnuts everyone in the back started climbing over people in the front to get to them. It was a rad gig."

Not everyone who attended the show however, prticipated in the "fun."

Fred Allen said those who joined in the food fight displayed their immaturity.

"Besides," he said, "the chicks would think I was a little kid if I threw doughnuts. So I split, I was gone."

Allen agreed with the senate position that the group should pay for the cleaning, however Chris Edwards, another student, did not,

"It costs $500 to vacuum a rug?" she asked.

Members of the Placentia based band could not be reached for comment.

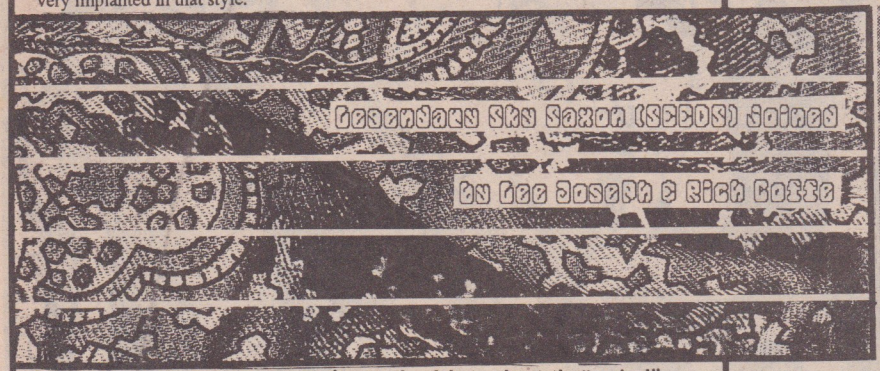
YARD TRAUMA

Interview by Ruth Schwartz

YARD TRAUMA, born of Tuscon, AZ (now stationed in L.A.) in the early 80's, has been one of the few bands to pre-date the seeming onslaught of neo-60's psych bands. Like similar bands PLASTICLAND or THE NOMADS, they perform many originals which set them apart from other such bands. But like these other bands their sound and style are rooted in the '60's psychedelic style which differs in my opinion from '80's psychedelic style. Bands like SHOCKABILLY, LIVE SKULL, or BUTTHOLE SURFERS utilize a punk aesthetic, edge and abrasiveness unlike their '60's counterparts who combined a simple, rock n roll aesthic with their own particular mania.

Lee Joseph, who has headed up YARD TRAUMA from the beginning and is the founder of Dionysus Records (featuring all three YARD TRAUMA records, THEE FOURGIVEN, CYNICS, a number of cassette compilations, and soon to be released UNTOLD FABLES and TEN TONS OF LIES LPs), together with Rich Coffe of THEE FOURGIVEN (and current stand-in for YARD TRAUMA) had a strong reaction to Tim's column in issue #29. In this column, Tim analyses this '60's "revival" and sums it up as musically exciting but regressive as hell. The following interview is with Lee Joseph, Rich Coffee and Joe Dodge (YARD TRAUMA vocalist/songwriter/guitar player) This gang, is equal time....

MRR- Do you consider yourselves a "neo" '60's or psych band?
L- I don't really think we're neo at all. I mean, our roots are definitely based in the realm of '60's sound, whatever that is, or a certain type of '60's sound. Kind of a hard driving sound based on a simple chord structure.
R- We're not going out of our way to copy that sound at all.
MRR- However, stylistically speaking, to look at you guys up on stage...
L- I definately have my roots in that era. I was a child then. I observed a lot of radio, listened to a lot of music and have always loved that sort of music. I've always loved the look, though my influences are varied. They're not just '60's influences. I feel I've had as much influence from the late '70's punk era and early '80's hardcore era.
R- Early '70's metal
L- Early '70's metal or glamor, whatever you wanna call it. I'm kinda like a sponge. I soak up all of these influences over the years.
MRR- Deciding to do this interview was based on what is considered to be a '60's, "neo" '60's, psyche revival and the style that goes with it. Also the differences of opinion over incorporating that distinctive style.
L- Right. If someone's gonna say that, I'm not going to disagree. It's obvious that I'm very implanted in that style.



MRR- You've had a strong reaction to the debate about the "revival".
R- That's because obviously, we're catagorized in that, whether we like it or not.
L- Everyone's catagorizing everyone.
R- Because that is the obvious influence on us I guess. Also, because I know, and I think we all personally know, lots of people who are catagorized in that, and who don't fit in what Tim was talking about in his article.
MRR- I'm not clear on what you're saying. What exactly are your feelings about people thinking that it's simply a revival and that it's a copy of the '60's? And that this whole neo-psyche thing, regardless of the music, is stylistically a regression?
J- There are people who are exact copies of what was happenning then, whatever that was. But I think it's ridiculous to say that we're reviving, reliving that thing. I think we're trying to do something our own way. It's what we like. When we plug in, that's what sounds good to us. It's not like we're trying to be like anybody else.
L- I'm very much living in the '80's. My hair cut and all is a particular look that I've always liked for years and years. For one thing, especially with a lot of the kids, it can't be a re-hash to them, cuz for them it's a new thing--especially to the youger people that have never seen it before, never been through it before.
MRR- It's still patterned very directly from something that happenned.
J- Of all the stuff that was done in garages in the '60's, how many people have heard that? That era of music has never really been brought out.
L- Up till now, up till the last couple years.
MRR- It's great for people to discover music, old and new. But to re-do the image can be questionable.
R- There are bands, sure, lots of bands that are doing direct copies, and we might all enjoy watching them and stuff.
L- Yeah, I don't have any gripes against a band doing that, but I'm not going to do that myself. I'll enjoy going to see a band do that. I know a band called The UNCLAIMED that are doing something like that. But to me it's fun. I'm not taking it all that seriously.
MRR-Not to say that that period of time isn't great but as the 'ol saying goes, as soon as there is nothing new, people get nostalgic. That's why it can be seen as regressive.
L- That's true. Then again, I think that when punk rock started in the late '70's there was a lot of looking back to the '60's, whether people were aware of it or not.
R- I think The RAMONES were like heavily influenced. They obviously started the whole thing and it was obvious where they were coming from.
L- Cuz in the '60's, like right now, it was very accepted that people with not much musical ability but with a lot of energy, get up on stage and play. I like the way the clothing looks. And there's room for all kinds of ways for people to look in the world. That's just another way for people to look if they want to look that way. I like it.
R- That's something I really disagreed with Tim about. He seems to say that well, the hardcore/punk thing is maybe, kinda uniformish but not to the extent of the '60's.--which I think is the exact opposite. But I'm more of an outsider to the hardcore scene cuz I'm not really part of that. But I think that's highly stylized and highly uniformed. I'm sure that there are lots of things that '60's scene, whatever you want to call it, dress with like the Beatle boots which are obvious '60's thing and stuff like that. I don't think it's quite as highly stylized.
L- I think it's kind of a rebellion too, because people like us--not only do we get mainstream type people laughing at us but the punks give us as much shit as anybody else. I find that ironic because five years ago everyone was giving punks shit for looking different.
R- Also anybody, except those with mohawks, into punk get jobs easier than Lee and I. I think we're much weirder to conservative people than anybody with short hair.
J- They're weird to me.
MRR- YARD TRAUMA has always been much more unique than a lot of the cover bands around simply because you write your own material. But there is a stylistic thing you're performing with and are a part of.
L- It's another scene that's cropping up.
R- A lot of the younger kids, at least the ones we know, like all kinds of stuff. Most of them come from a punk background and they're not ashamed of it or anything...
L- A lot of kids I see getting into this, who come from a punk background, I see getting into this because it was almost too narrow and too painful. Right now to go see YARD TRAUMA play, you can get on the dance floor and dance. Some people actually want to dance now instead of thrash. And I think that if you're looking at this as a scene, it's still kinda new. It's a seedling I think. Maybe that some good can come out of it; it's not that old. And if the bands come into it and you don't have a bunch of people coming in with the attitude of copying something, you might have something really neat. Cuz there's a chance there might be some diverse things happenning here.
MRR- Yet, even the title is a "'60's" thing.
L- I don't like our band to be called a '60's band. Because we're in the '80's. We're playing this music in 1985.
R- That was a media term put on us, just something simple.
L- It refers to that. I don't think that peple go around calling country music '40's or '30's or from the 1800's. Also I look upon this kind of music style as something that can be eternal, just like punk rock is going to be ten years old. It's something that's going to last forever. Heavy metal is something that is going to last forever.
J- Rockabilly is going to be around forever.
L- This music is timeless, as is classical music.

MRR Then it would be inappropriate to call it "neo '60's"?
J- As far as I'm concerned. But everyone seems to have said that.
MRR- I too have personally resisted the idea of revival . I think there's been psychedelic music ever since there's been psychedelics. However, there are a lot of people stylizing themselves. I don't think that people who play or listen to psychedelic music need to do that necessarily.
L- That's true. But fashion and rock n roll have always gone hand in hand to a cetain extent. I think it doesn't drown it out like the New Romantic type of music where fashion was almost more important that the music. Our main concern here is the music. The clothing is something that just goes along with that.
MRR- What else?
L- Let's talk about the negativity that Tim has complained about in his article. The world was a lot different in the '60's than its is now, granted. But in the '60's people were also worried about being drafted into the war. That threat was right in front of them . Now we have different kinds of threats. Where that ties in with what we're talking about is that I don't think music always has to be negative or always has to be screaming about everything.
MRR- Obviously not. But as a group of bands, type of music, a scene happenning...
L- Well there are a lot of boy/girl songs now. But hey, that's a part of life. That's as much a part of life as the Air Force base down the street.
MRR- There's nothing wrong with that. But I think that what Tim's trying to get at is that the bands in the '60's were dealing with vital subjects which the "neo" '60's bands are not dealing with. They're dealing with more trite subjects.
L- I would hope that bands coming into this genre take a lesson and try to mix all kinds of things.
R- People who are just learning to write songs , the boy/girl thing is the obvious thing to do. When the scene grows up a little as a real scene or whatever, there will be more stuff cuz there'll be more different people into it.
MRR- You could say the same for young hardcore bands.
J- I think the hardcore thing came out of young people's anger pretty much. And I think they had something to write about right off the bat, what was happenning in their fucking house. They immediately had something. I think they a lot of the time scream about political issues they don't know about.
MRR- Hardcore has had an impact on people and getting their anger out, whereas with the psych thing as a scene, which is claiming to be something very relevant but it's not saying anything relevant.
J- Whoever says that should listen to my lyrics. I think I'm saying somethng relevant.
R- One thing Lee and I were thinkng about that comment is that as important as rock n roll can be to put across messages and stuff, it dosen't always have to do that either.
L- It's nice to laugh.
R- Even if we're trying to be different there is room for people to do a song just to do a song and not try to say something.
MRR- As long as they're not claiming to be saying something.
R- Right. I don't think anybody who's just doing boy/girl songs are trying to say they have some big messege. Just have some fun which is what rock n roll started as.
L- Tim's last comment in his article, I kinda agree with. About going back is for the birds. But I think that certain lessons that were learned in that era, certain clothing,

certain styles of music that are enjoyable can be utilized today with the different things like the distribution system. An independent band in Ohio who released a garage record sold it to 100 fans at a club. Today if the same band does that, they can reach out all over the world. I do agree a lot with Tim that things are better now as far as all the distribution network networks goes, the underground network. I would like to see a little bit more seep through the mainstream like it did in the '60's, cuz it would turn more people on to the underground.
MRR- I disagree. If it went through the mainstream or the same channels it did in the '60's it would simply be diluted and/or coopted.
L- Well, nobody diluted "Talk Talk" by the MUSIC MACHINE which is a pretty intense song.
MRR- I think it ruined people and bands--not the songs necessarily. I think we'll reach a more solid end by utilizing the independance that there is available now, without repeating what happenned before.
L- Yeah. Another thing I think is better now, whereas a lot of teenage musicians got taken advantage of in the '60's and I don't think that's gotta happen now. There's more education available out there to musicians and younger people.
MRR- Anybody can get on a stage and play, tour, make a record. Is that what you mean?
L- Right. Plus I think they have more of a choice.

YARD TRAUMA / DIONYSUS RECORDS/PO BOX 1975/BURBANK, CA 91507

For more info on getting gigs in this area, call: Eugene O'Reilly/ 7133 N Mesa #74/ E.P., TX 79912/ (915) 833-2665 or Mykie Jennings/ 521 DeSoto/ El Paso TX 79912/ (915)534-4381 or me, Pat Tucker, at 4225 Atlas Ave/ E.P., TX 79904/ (915)755-6088. We can guarantee a crowd if given enough advance time and promo material. Call and confirm early. Thanks, Pat.

P.S. Every group who's played at Sound Seas while on tour has said it was the most rad and more-than-appropriate place to play. The scene is relatively free of police intervention and in an area of town that's easily accessible yet out-of-the-way enough to be a great party warehouse. The blend of culture and culture shock is a perfect combination for a live music club on the U.S./Mexican border. Eat chile and blend in. Eugene O'Reilly.

El PASO-A few words from El Paso and everyone at Sound Seas. We are a group of people involved in setting up most of the shows here. In the past several months we've had many shows with lots of out-of-town bands from all over the U.S., Canada and Europe. The scene is here to stay through the efforts of many people involved and working together. There are also many local groups picking up the slack left by the recent departure of The RHYTHM PIGS to S.F. to record.

Local groups include: The WHEATIES, HELLBORN, MORAL CRIPPLES, INSIDE OUTSIDE, NUEVO HUEVO, THOSE GUYS, THINK CAIRO, INDUSTRIAL ENT., and ABANDON SHIP, who are currently working on a tape of new tunes to be out soon. F.T.13. are R.I.P.

Photo by Pat Tucker

MICHIGAN

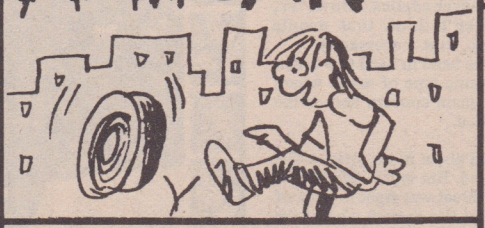


Photo by Pat Pantino

Hello from Detroit. Things have really been rockin' here, so let's get started. ANGRY RED PLANET has just released their 2nd mind warping EP on Touch & Go Records and are sounding better than ever. They had a very successful West Coast tour last summer and are on their 2nd East Coast tour as I write this. If you ever get a chance to see these guys, don't miss out. Write them at: P.O. Box 9/ East Detroit MI 48021. The MANGOES have been punking out a lot lately (maybe a little too much). These guys are cooler than you and you're gonna be sorry if you don't send $2.50 for their 5-song 7" EP to Angry Red Records (address above). They should be on tour this summer. ALIEN NATION has just released their own 4-song 7" EP and are undergoing a small line-up change. This is a strong band with a lot of talent (until they discover beer). A local fanzine dubbed their music "a cross between JOY DIVISION and The BUZZCOCKS". Their EP is available for $3 from: 30270 Oldstream, Southfield MI 48076. PRIVATE ANGST also has an EP out and they're still going strong. I don't have

an address for them, but contact me if interested. FORCED ANGER still play out a lot and always do their part to help out the scene. They also win my award for most improved band. These guys totally rip now. SLEEP are still one of Detroit's most talented bands, featuring Chris Gerard's fantastic guitar work. I understand they'll have an EP out soon. HERESY are a fast and powerful tall-haired band, who should totally rip with their new drummer. I believe they only have one guitar player now though. Expect an LP from them soon.

UGLY BUT PROUD are a fantastic speed metal band with good stage presence and great musicianship. The COLORS 5-song 12" EP is getting a great deal of publicity in the area and deservedly so. This is a great record, so send $5 to: Poe Records/ P.O. Box 15481/ Detroit MI 48201. TOM GEMP is a great band consisting of 8 members and thee guys play some very catchy tunes. PUBLIC NOISE is a new band who have been getting a good response at their first few shows. 13th KEY have added a 2nd guitar player and play out regularly. The LAUGHING HYENAS have John of NEGATIVE APPROACH fame singing and don't play too often. A hot band from around Motown lately is MURDER STYLE. These guys kick ass and have just released a cassette. They are fantastic to watch onstage (especially if you like drunken antics). They're hot. SON OF SAM have also just put out a cassette and they have been around for quite a while. The PROPHETS and HA-HA-HA are 2 talented new bands, the latter of which haven't played out too much. Also good are The FRAMES, featuring the almighty Sleepy Bob, and the ever-noisy SLAUGHTERHOUSE. Did I forget to mention CROSSED WIRE? Last but not least is a great band called JUST BORN. We're fantastic (it's my scene report), in all seriousness. I sing in this band and we are a cool punk band with lots of hooks and lotsa stage presence. Also new in Detroit is INSIDE OUT, an all-girl band who burp a lot. They are very good.

If you'd like to play Detroit, there's 2 cool places to play. First of all is the Falcon Lounge. It has a big stage, a cool P.A., and lots of lights. To play there, call Tony (me) at (313)366-7805, or give Al at the Graystone a call. The Graystone is the home of Hungry Brain, Touch & Go, and Post & Check Productions. This all-ages club also has a great P.A. and lights set-up. Call Al at (313)581-1000.

The scene in Flint has slowed down because of a lack of places to play. DISSONANCE has been around for a while and still display a consistent attack of fast, powerful thrash. GODSPEED are also still a stronghold in Flint. Other Flint bands are GUILTY BYSTANDERS, RANCID, and DARK REALITY. To play in Flint, contact Phil Hines of We Love You Productions at (313)234-6083.

photo by Dan Burr

In Ann Arbor the scene is picking up quite a bit. The BATS are playing often and help put on a lot of shows in A^2. The STATE are supposedly performing again, which is great because their EP was fantastic. Other good Ann Arbor bands include 28 FLOWERS and AZREAL. I believe The FURY have broken up. To play Ann Arbor, call Jane who books the Halfway Inn at (313)665-8788.

Out in Lansing, The CRUCIFUCKS still play a lot but are becoming a national act and are supposedly doing a new tour soon. DISINFECT are still kicking around and have slowed down a little. These guys were a big help to the scene, and still are. Great to have them around. Other bands out of Lansing are 11:55 and ARMY OF GOD.

Out in Western Michigan (Muskegon and Grand Rapids), JIM JONES AND THE KOOL ADE KIDS (J2K2) are hoping to put out some vinyl soon, but in the mean time have a great cassette out. Also around are The BODEANS, who hope to have an 12" out soon. The INSULTS have disbanded after a fine debut EP and some of the members are in J2K2. The WADDS are a band to look out for I hear, and the stories have been quite remarkable; I can't wait to see them. BORN

photo by Greg Schmitt

WITHOUT A FACE is still kicking out the jams and these guys shred. Get their cassette if you can. HOLY TERROR will be reforming I hear and PREMATURE BABIES are still around. To play in Grand Rapids, Muskegon, or Lansing, contact Bleeding Ear Productions c/o Tim/ 3009 Sanford/ Muskegon Hts MI 49444, or Octavia at 18586 Pawnee/ Spring Lake MI 49456.

Some Michigan zines are Beef Rag/ 501 Roanoke/ Birmingham MI 48010 (50¢); Little Friend/ 42 Dennis St/ Grand Rapids MI 49506 (40¢); Going Under/ P.O. Box 84/ Dexter MI 48130 (75¢); Funzine/ 1716 Lotus SE/ Grand Rapids MI 49506 (30¢); Placebo Effect/ P.O. Box 05204/ Detroit MI 48205 (75¢); Jam Rag/ Mystery Productions/ P.O. Box 63011/ Rochester MI 48063 (free).

If there are any bands I left out, please let me know. If there are any questions about this report, please feel free to write or call. If not, write if you're bored. Thanks.

Tony Golon/ 12296 McDougall/ Detroit MI 48212/ (313)366-7805.

P.S. Gravity Punks Rule!

CHICAGO, IL.

Not much new this time, so I'll just run a few photos. Till next time, Tangerine/ P.O. Box 578401/ Chicago IL 60657

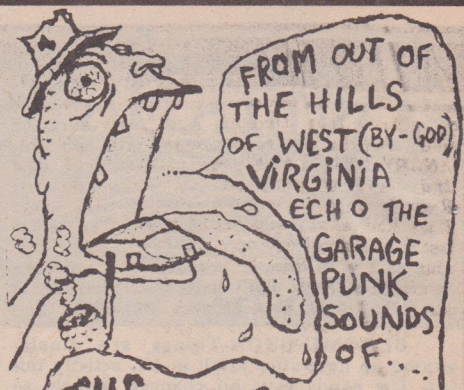
END RESULT-A very enduring "art-core" band. Lots of good, loud noise. They've ben around for 5 years and finally have a 12" coming out on Ruthless Records. Write them c/o Steve & Alann/ 1902 N Milwaukee/ Chicago IL 606-- Yes, the singer is male.

NO EMPATHY-Melodic punk with a pinch of thrash, a dash of '77, and anything else you have layin' around in your cabinet. You can write 'em at Mark Ruvello/ 5904 W Waveland/ Chicago IL 60614.

DENIED REMARKS-Happy, pop punk type stuff. Message of fun. Their first 12" is in the works on Landmine Records, called In Living Color. To find out more write to Andy Young/ 1517 Snowberry Ct/ Downers Grove IL 60515.

X-MEN-Gee, I guess you'd call 'em garagey rock'n'roll, but I'm not really sure. How 'bout just buyin' the tape and finding out for yourself? Yeah. $4 ppd from 7 W. Ann St/ Lombard IL 60148.

Photos by Steve G.



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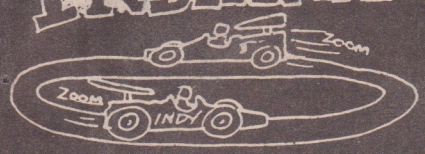

BLOOMINGTON-Things are finally picking up here after a lull in HC activity this fall. The bands have all changed though, so here's an update.

The most active local band nowadays is the DEADBEATS, a bluescore outfit who've evolved out of the old SWAMP RATS. They've been gigging around since the beginning of the summer, mostly at a local artsy-fartsy bar (where most of the audience doesn't deserve to even hear them), although they've done a few (free) all-ages shows (will be doing one soon with Indy's SLOPPY SECONDS). They have a tape out on Sirius Music (address below) for $4. Check it out, these guys really know what they're doing--and they do it well!

KILLING CHILDREN added a second guitarist but then broke up. Scott has another band now (with Mike "Shit Psycho" Heminger on bass, Maximum Maxwell Malice on guitar, and someone who's name I didn't get on drums). How about a show guys? BLOOD FARMERS has evolved into THIRD RAIL, who, with another new band called SUICIDE MACHINE, opened for TOXIC REASONS in Nov at our first all-ages show here since the summer.

The reformed N@TIVES are holding secret practice sessions for what they'll apparently be calling "Resurrection Tour '86". I hope they've got their shit together enough to keep from killing one another until they release something--they used to churn out some molten thrash.

Looking for contact lens?

DEADBEATS

Photos by Randy Haile

Gravelvoice Records (P.O. Box 2271/ Bloomington IN 47402) and Sirius Music (611 Empire Mill Rd/ Bloomington IN 47401) have some new releases--check out their new catalogs for a SASE. Local cable radio station WQAX has a lot of "alternative programming" (Hi Dave & Angie!) for unwary subscribers. Scott Colburn and company at Gravelvoice are still putting out Blow It Off fanzine (75¢ and a stamp) and we should have a new Anathema out soon (address below).

DEADBEAT bassist Bob Slone is working on opening an all-ages club locally (Bands, he can be reached at: 406 E Hillside Dr #2/ Bloomington IN 47401/ [812] 332-1287). Also, I need help naming a hamster that I was given for the Solstice. Send all suggestions to: Ford Pinto/ Anathema zine/ Ashton A308/ Bloomington IN 47406/ (812)337-6592. Until next time...

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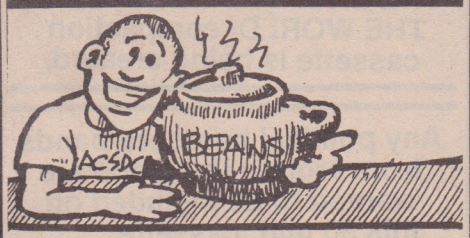
- LIVE IN DALLAS FROM THE NOTORIOUS HATED IN THE NATION TOUR. BOOZING + PRANKS · CASS. LP · 4.99 HEAR GG SHIT ON STAGE + BE AN OBNOXIOUS ANIMAL, ASSHOLE WHILE THE NAZIS BLAST OUT LOUD, DANGEROUS, DISTORTED, TRASHY NOISE. GG ENDED UP IN THE HOSPITAL AFTER THIS GIG FROM SELF INFLICTED BLOOD POISINING + A STAB WOUND FROM FEMALE HE TRIED TO RAPE. MORE TASTELESS GARBAGE FROM THE MOST BANNED BAND. HEAR IT! FEEL IT!
- GG ALLIN · PUBLIC ANIMAL NO. 1 SHIRT · 10.00 • TEXAS NAZIS T-SHIRT 8.00

BOSTON



THE NOT

By Al Quint

"I'm into communicating and helping young people. Just playing clubs isn't really accomplishing anything. I want to help people find solace and comfort in music and help people who need guidance." Tom Lamont's words sum up what he is trying to accomplish through his band, The Not.. The Not are relative unknowns here in Boston, but have forged out a name for themselves nationally with relentless touring (2 summer-long cross-country tours) and 2 well-received 12" EP's, What's The Reason and the recent Kids Survive, both released independently on their own label. Tom admits playing "Kansas City the third time isn't as exciting as the first, " but he enjoys being on the road meeting different people and seeing different parts of the country.

The Not began in late '81, but didn't really get going until early '83, when guitarist/vocalist Lamont and drummer Rob Wallace were joined by bassist Peter Patino. At first, The Not's sound was heavily derived from early Who and Jam, leading some to dismiss them as mod clones, but listening to their records and seeing their riveting live act should smash that preconception. The Not have always stood apart from any stereotypical scene, not fitting comfortably into one genre, constantly expanding and evolving, but delivering passion-filled music. Tom points out "we may not sound like the Dead Kennedys, but I feel the way they do about the world at large and social change and music as more than just a good time." Their myriad of influences run from old punk to pop to thrash to ska to, more recently, hardcore funk, uniquely blended into an original style. On record, The Not's songs vary from catchy hard pop like "Lonely Afternoon" or "Action Man" to tracks with a funkier feel ("We Are The Ones"). Their records don't really give an indication of The Not's aggressive stage act, though, with Peter's versatile bass work, Rob's chunky drumming and Tom's frenzied presence and slashing guitar. In fact, someone should buy him longer guitar chords since, ostensibly, by set's end, he usually lurches into the audience and always comes unplugged in the process. Tom says they'd like to do a live album since "our live sound is rougher and more aggressive." The band will be returning to the studio shortly to begin work on a full-length album, followed by a southern tour in March and, hopefully, a European tour this summer.

To Tom, music is "more than just a good time." The Not aschew the Boston club scene, opting only for all-ages venues; "I don't like the (clubs') atmosphere. A lot of people aren't into music for what I'm into it for." Tom has some well-aimed criticisms of the local music scene: "It's a little rockstar scene. In Boston, the radio stations and U.S. Rock crowd are into bands succeeding--"who do we know who's going to be big in 10 weeks"--and they're always trying to hype things up."

The Not's lyrics express a feeling that the youth can take control of their lives and do what they want with them; that nothing holds them back. "We Are The Ones" is an anthemic call that we "can do anything and go where no one goes," that people should never back down or run away, but, rather, confront life's obstacles and overcome them. In stating his hope to communicate to young people, I was curious to hear if Tom felt his lyrical messages were being received and, also, if music can bring about social change: "A lot of people don't care; they just want to have a good time. But I get letters from people who obviously read the lyrics and listen to the music and are interested in the same things I'm interested in, in creating a better world. I feel good to be a part of it." Tom remembers meeting the late D. Boon of The Minutemen and being given a lot of encouragement. "People like him can make the difference, if anything, to offset the negative people you meet. It doesn't hurt to have good people around."

Tom grew up in New York, with music the only thing that "kept me sane. I knew in high school I wanted to be in a band. I was also a good student, got into a good college (Harvard, no less!) and wasn't going to let that opportunity pass me by. I was going to get a teaching job; it's what I'd like to do. It's sort of related. I find myself lecturing people from stage. I thought I could do teaching during the day and the band at night, but I found I couldn't juggle those." His deep level of commitment runs back to growing up listening to Who records and thinking about "my life and life around me. It influenced my thinking and how I treat people and I would hope to think that my music would have the same effect."

While Tom hopes his music can help people, he feels "rock'n'roll has lost its vitality as a popular form of music because it's music of the baby boom generation and you and I are at the end of that generation. Punk was the tail end of rock'n'roll, a little spurt. The baby boomers are grown up, yuppies, and they many not be worse than their parents, but music isn't like it was in the late '60's, early '70's, when music was going forward with an audience pushing, people experimenting. There's still interesting new music. The problem is it doesn't have the audience to back it up." A legitimate point--it seems as though, in the '60's, popular music was an outgrowth of the social protest movements, which in retrospect may have been as shallow as some of today's punk posturing. Punk music, in effect, is trying to be a catalyst to bring about social change, the opposite of what went on in the '60's. As for the future, Tom sees a great deal of uncharted territory in hardcore funk: "There's lots of stuff you can do with it. I think the baby boomers' kids will be more into that and they may latch onto it the way kids did with rock'n'roll in the '60's...600,000 people would go to see The Stones free concert. You know, 600,000 people wouldn't show up for The Clash. The audience has dwindled, but I don't think the quality of the audience is any different. People are probably just as concerned as ever, but, in sheer numbers, there's not the participation you had." Hopefully, bands like The Not and others will continue to combine impassioned lyricism with vital, enticing music. After all, "we are the ones." It is in our hands.....

The Not/ PO Box 288/ Cambridge MA 02238

KIDS SURVIVE

THE SHOT HEARD AROUND THE WORLD compilation cassette is being created.

Any political hardcore bands from around the globe are wanted to be included on this 90 min. cassette.....
If you want to be on this tape, please send a tape of at least two songs, lyrics of the songs (if you're a foreign band that sings in your native tongue, send translations if possible) and an address to reach your band.
All tapes must be received by May 1, 1986.
There will be more volumes made if plenty of bands send material.
Send every thing above to:
David Koenig
200 East Price St.
Apt. #18
Linden, NJ 07036 U.S.A.

TAANG! RECORDS
Send S.A.S.E. to:
Taang
P.O. Box 51
Auburndale, MA 02166

KILSLUG (ex-Sickness, Groinoids)

OYSTERS (ex-Stranglehold)

BOTH LP'S $5.00 POSTPAID/$8 OVERSEAS

ALSO AVAILABLE ON TAANG!
LAST STAND 12" $4/$7 overseas
GANG GREEN "Skate To Hell" 7" $3/$4 overseas
NEGATIVE FX LP $5/$8 overseas
STRANGLEHOLD 7" $3/$4 overseas
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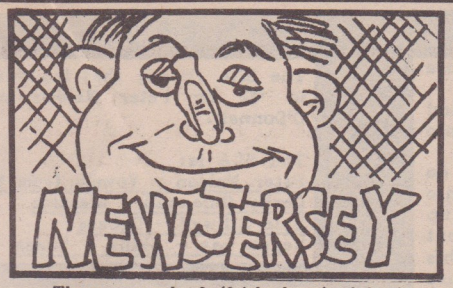
WATCH FOR KILSLUG & OYSTERS TOUR IN MARCH
People who want to set up shows call (617)965-5673

Taang now distributes records from Sweden, Australia, Italy, and other U.S. bands including 7 Seconds, Necros, Asta Kask, Big Black, Raw Power, Jerry's Kids, etc.



There are only 2 (fairly large) clubs in the northern half of NJ that book HC with some consistancy, both run by rather temperamental promoters often under stress, making gigs for local HC/noise bands often hard to come by. The Jersey scene continues to flourish, with about 30 HC/art damage vinyl and cassette releases put out in 1985!

It has been the year of the compilation, with 5 strong releases in '85. First and foremost is the NJ's Got It LP on Buy Our, an amazingly diverse and strong array of NJ's finest (AOD, PLEASED YOUTH, BIP, MY 3 SONS...). Another strong comp. LP covers the tri-state area (with NY and Conn.), called One Big Crowd on Big City, and includes 5 of the same units. Jersey Beat fanzine put out a well rounded 19 bands cheap cassette comp. called Suburban Uprising, featuring about half garage, as well as some punk. Stronger still is the long awaited Hoboken comp/LP Luxury Condos on Twin Tone/Coyote, half of which is cowpunk and more refined garage, but also includes the WIRE-like DEEP SIX and Jersey's hottest new pregressive punk unit--GUTBANK! The most obscure and unusual cassette comp is called, Strange Beats, on Birdopray (PO Box 39/ Trenton, NJ/ 08601), made up mostly of Scornflakes off shoot projects, with it's RESIDENTS like weirdness, and punk!/ funk/ noise/ insanity, sure to be an underground hit.

On the more thrash oriented side, we have 3 hot n' nasty adrenalin pumping records--first LP's by MENTAL ABUSE (Streets Of Filth) and SACRED DENIAL (Life Has Been Getting to Me), both of whom have been playing in NYC. BODIES IN PANIC's 12" EP, This Ain't Rock N' Roll, was put out by Buy Our earlier this year, and BIP did a quick US tour, broke up and reformed once again with mostly new personnel. My personal HC favorites of the year included THE BURNT's LP Where's My Head? on Mutha Records, showing a variety of diverse approaches. Also, PLEASED YOUTH released their second cassette Uncle Eli's Pancake Experience, showing their growth, both lyrically and their ever expanding style. Their first Buy Our LP should be out by spring.

NJ also has its fair share of gloom/punk units as well. The most popular, are, of course, SAMHAIN, who are one of the two NJ punk bands to do a whole US tour (along with AOD). SAMHAIN did finally do thier first Jersey date (whoa!), put out their creepy but superb 12" EP, Unholy Passion, and leader Glen Danzig continues to put out unreleased MISFITS material, with a recent LP entitled, The Legacy of Brutality. Former MISFIT member, Bobby Steele of the UNDEAD, also surprised us with a hot new 7", "Never Say Die". Opening for SAMHAIN at their NJ gig was a wailing new trio called the SKULLS, sort of DOLLS-like and released a 3 song cassette, but have a record deal pending. Perhaps, the nastiest cassette release of the bunch is by those sickos GENOCIDE, Reign Of Terror, eagerly awaited, since they don't seem to ever play out live. From the same gloomy area we also have the Jersey Cramps connection contigent, with the SWINGERS and the MAD DADDYS, both doing ample live dates. The DADDYS put out a 12" EP (on New Rose) called Music For Men not too long ago, that is even produced by the CRAMPS; some say fun.

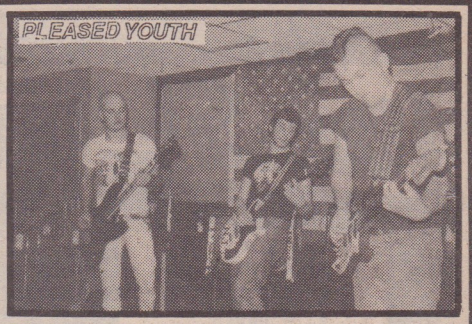
On a lighter note, NJ also has a few funnypunk units as well. Oddly enough, the fairly new and formerly unknown band from south Jersey--DEAD MILKMEN, had a successful undergound hit single, from their first LP, Big Lizard in My Back Yard, funny guys, questionably taste. Another Jersey band who never seem to appear live is TMA, who put out one of the funniest NJ punk LP's of the year, Where's My Dinner? on Jimboco, rather cool, too.

The other large NJHC label, Mutha Records, seems to have been in limbo for much of '85, with a number of their releases indefinately held up. They did put out a few classic pieces of punk vinyl, besides the previously mentioned Burnt LP, a great sort of STOOGES like 12" EP by PARTNERS IN CRIME called No Big Deal, with great rockin' sludge guitar and crude female lead vocals. They too, are currently in limbo. Another strong Mutha release is an LP by the trio MANNIKIN, closer to hard rock/punk rather than thrash, with fine lead guitar work to boot. (Mutha Records are distributed thru Jem but still impossible to find!)

The noise/art damage school was also well recorded this year. SCORNFLAKES. punk/funk/fusion/metal wonders, have re- leased 3 cassettes on Birdopray (address above). Besides the aforementioned comp, their bassist put out an intriguing avant electroduo tape by PARTNERS IN WONDER, and SCORNFLAKES (for Regres- sive Aid) themselves put out an unbelievable 60 min. live tape, His Head Unnaturally Aching, a must. Big news is that when BLACK FLAG's Greg Ginn heard their tape, he flew their rhythm team right out to LA, to form an off shoot group, who are presently touring with BLACK FLAG.

Other big news includes release of the first disc by CHILDREN IN ADULT JAILS, a lengthy 12" EP entitled Man Overcome by Waffle Iron, on Buy Our. CIAJ are a uniqued brew of humorous/threating punk/noise coolness, ever evolving. Another startling yet confusing LP is by transplanted Kentucklans, ANTIETAM on Homestead. Totally frenetic double el. bass storm, with mind frying lead guitar blur and vocal shreds by Tara (a woman!?!). Another newer unit to look out for is PHANTOM TOLLBOOTH, a daredevil HÜSKER DÜ-like trio who overwhelm their fans always. They, too, also put out a demo worth checking out.

Jersey has 3 other art damage/avant units who release cassette only, never playing live. These include the industrial noise duo of SMERSH, with their recent tape, A Murder of Crows (337 William St/ Piscataway,NJ/ 08854). Just as industrial odd, but slightly more song-oriented is BRAIN VACATION, with their warped tape, 1984 Never Happened (MT 25B Rockridge Tr/ Dover,NJ/ 07801). Most prolific, quantity-wise, has been another newcomer-- AMOR FATI, with 2 long cassette releases in '85, one solo tape and one with his band WILL TO LIVE, brain toasting noise/punk/ modern VELVET's angst. AMOR FATI, also just recently put out his first LP, Body W/O Organs, with its suffocated vocals and an alien mutant landscape. Pretty bizzarre! All found on Flesh Records, PO Box 5040/ N.Bergen, NJ/ 07047), and pretty inexpensive as well. And let us not forget Jersey's favorite/bleakest punk/noise ensemble--CYANAMID, who did a great job opening



for the DK's in Trenton,NJ (thanx to Jello and Co.). CYANAMID put out their sludge masterpiece 7" EP on Mutha in '84, and continued in the same disturbing vein on the Buy Our compilation this year.

The Jersey garage scene also continues to expand at a quick rate, as numerous gigs at the Jetty, in Bloomfield and at Maxwells, in Hoboken continue to show. The extremely diverse line-up includes: the YOUNG TURKS (5 singles, 1st LP shortly on Unstoppable), ANIMATION (superb 12"EP from '84 LP in the can), MOD FUN (fine 12" EP on Midnite), LORD JOHN (LP soon), TINY LIGHTS (lovely 7" and LP out soon), GREAT WALL (FEELIES-like cassette, but WIRE-like live), and SECRET SYDE (2nd LP supposedly out on Mutha, recently reformed?). The punk/funk thing is most likely larger than I know of, but does include TRANSFUSION (ex-SUN RA and BLOOD ULMER), SECRET SECT (amazing guitar, a bit U2 like) and FREAKWINCEY (ex-punk/ funk, actually HC psychedelic funk). Neither of the 3 of these units have released any recordings as of yet, although live tapes do circulate and all 3 are searching for a deal.

Live HC in Jersey is most often found at the Showplace in Dover (booked by Perry Feigenbaum (201)431-1214), and City Gardens in Trenton (booked by Randy Now (201)392-8887). Both of these guys have rather questionable reputations, although they are known to help out certain bands that they like. Perry is a friend of mine, and is often reliable. Randy is currently being boycotted by the majority of local HC bands in north Jersey. Both dudes do attempt all- age shows whenever possible. Paul Decalator (201-828-0062), and myself also occasion- ally run smaller HC shows, often to give exposure to the many local HC units. We have had many problems with this and are presently searching for a loft or barn to continue our thing.

There are literally 30-40 HC bands from Jersey that I know of, but so few chances to play live. Both larger promoters listed above seem to mostly deal with a select few. And being less then an hour from NYC, many of these bands try their luck getting gigs there, to little avail. Only AOD, MENTAL ABUSE, and BODIES IN PANIC seem to get NYC gigs. At this point only CBGB's and the Rock Hotel at the Ritz doing HC gigs with any regularity, and they almost always choose NY bands, which is fine when the bands are great but a drag when half of these bands suck. It would be nice to see a few of the better Jersey HC bands playing there occasionally.

As I type this report up, more news comes flooding in. SAND IN THE FACE, another more straight ahead Jersey punk band, who also play out rarely, have their first LP out soon. Can it be? Yet another totally unknown HC unit called LETHAL AGGRESSION, have put out a hot thrash and mosh delight demo tape (JS/ 11 Tenape DR/ Brick, NJ/ 08724). The godfathers of the Jersey progressive pop scene, the FEELIES, will be putting out thier long awaited (only 6 years on) second LP on Coyote/Twin-Tone this spring as well. Nothing short of wonderful, I am sure!!! Will it never end?!?Be cool and better luck in '86!

Bruce Lee Gallanter/Jersey Beat fanzine (H)201-388-9354, (W)201-322-9354, or write me at 136 Elm Ave #32/ Rahway, NJ/ 07065.

P.S. I have not included any of the addresses of those releases that have been reviewed in MRR. If apyone out there is interested in longer, more colorful reviews of any of the aforementioned bands, please write away for Jersey Beat fanzine at 418 Gregory Ave/ Weehawken, NJ/07807.

THE SLA

The SLA
SELF-INTERVIEW

L. - Lyle
R. - Regan
D. - Derby
P. - Peter

Q. Does your band have a basic message?
D. We seem to have a common ground in our belief in individuality. Each person is a nation of one, self-responsible. We won't be controlled, and will not control others, taking each person as an equal human unless they prove otherwise. Talking about the hypothetical free society doesn't mean much to a battered child or someone who can't afford food or health care, because it is only the individual that is capable of feeling.
L. Diversity through strength.
R. We're an electric cattle prod.
P. I don't know, when you're hungry you can't think right, and after a while you end up killing somebody for ten bucks, then you get arrested and down you go. It's like ladders and snakes. If you want rights or power in this society, or any kind of society, you've got to take it. That's the law. You got to calculate the thrones. You figure out what you want and then you steal it.

Q. What are your ideological influences?
R. Malcolm X, Harry Houdini, Aldous Huxley, Philip K. Dick
L. Shirley Chisholm, Mad Magazine, Thomas McGuane, Edward Abbey
D. Emma Goldman, William S. Burroughs, Hunter Thompson, Hassan I Sabbah
P. Monica Sydney Nelson, my wife. Joe Perry. Darby Crash.

Q. Musical influences?
L. R&B, Italian film scores, Dead Kennedys
R. Sham 69, Ramones, the Dicks, Butthole Surfers
D. Patti Smith, Aerosmith, Sex Pistols, Poison Idea, Conflict
P. Germs, Poison Idea, Sick Pleasure, Negative Approach, Chaotic Dischord

Q. Why don't you look like punks?
P. We don't? Oh fuck....

Q. What holds you back?
D. For there to be millionaires and billionaires the rest of us have to work away our primes, forty hours a week of our best years, just to scratch by. I need time to do what I consider important to me.
P. PCP on an empty stomach.

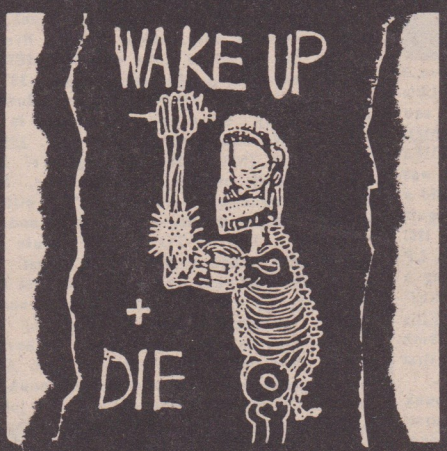
Q. Are you non-violent?
L. That is too dangerous a question to answer honestly.
P. Fuck you, I'll kill you for your wallet.

Q. How can punk/hardcore accomplish more?
D. By information proliferation and putting thoughts and ideals into action.
P. People gotta realize they can do what they want. Not just getting into shows for free or getting fucked up and bashing a parking meter, but they can build or destroy this society by using the tools they are able to and eliminating the boundaries. Video is a weapon. Computers are weapons. Music is a weapon. Money is a weapon. You might as well use them as not.
D. Xeroxed flyers are cheap and effective weapons.

Q. Do we need laws and police? Would we be better off without them?
L. There are now too many laws and arbitrary enforcement of them, which ensures their presence for a while. My ideal would be some kind of enlightened mob rule, acting immediately, by people intelligent enough to have open minds. Although personally I've always felt you should either shoot people or let them go.
D. We wouldn't need them if we could get a little slack. Antisocial behavior is what you get when too many pressures are put on people.

Q. What is most dangerous in the world?
L. Leaders.
D. Inaction.

Q. Where is the Amerikan culture headed?
L. Since its beginning, this country has been moving to the right through religion and patriotism. You can't attack God and Country and be a part of the system, which means you have to support them to have life relatively easy. You have to sacrifice to be against the right.
D. It's a compost heap on its way to becoming methane.



Q. What non-musical projects are you involved with?
L. The band. Military intelligence. Inexpensive firearms design.
R. Gadgetry. Pyrotechnics. School.
D. Political studies, writing, publishing, art forms.
P. Selling records dirt cheap when I'm broke. That's the most fucking non-musical thing I know of.

The SLA (band, that is) was founded in '82 by Peter Nelson and Derby O'Donnell.

The SLA is:
Peter Nelson - Vowels from the bowels
Derby O'Donnell - Electric
Lyle Stilwell - Debase
Regan Lay - Skins & Bones

Some of the reasons for our involvement are:

THE LAW OF CAUSALITY
For every action there is an equal and opposite reaction. For extreme action, an extreme reaction.

THE PRESSURE COOKER
The harder the lid is clamped down, the greater the pressure and greater the potential for explosion.

CONCENTRATION OF POWER
The people with the money manufacure the political, cultural, and economic system that will allow them to keep it. The rich get richer and the poor get shit. So far nothing has effectively even slowed the process down.

BITCHING
There's no question about our having a right to bitch. The fact is, no one has the right to stop us.

WILLIAM S. BURROUGHS
"Paranoia is having all the facts."

GENESIS P-ORRIDGE
"Real total war has become informational war, it is being fought now."

IN GENERAL
We have lost our virginity to the evil, greedy institutions and idiots that managed to get their hands on the controls. We will never be completely rid of corruption and injustice, but what we have depends on what's taken or demanded by us-types. We won't go down without a fight.

ELIMINATION OF NUCLEAR ARMS AND OTHER WEAPONS OF MASS DESTRUCTION----------

We finally have our chance! It's a slim one, but the only one we're likely to get. Here is an explanation.

On January 15, 1986, Soviet Premier Mikail Gorbachev offered a plan by which the world can rid itself of the threat nuclear holocaust. This follows six months of the Soviet's voluntary moratorium on nuclear testing as a gesture of sincere desire for arms reduction. It was also announced by Gorbachev this this self-imposed ban would continue for at least another three months.
In the meantime, the U.S. has detonated seven nuclear devices in Nevada, and the rate is accelerating. There have been more than 600 test detonations in Nevada since 1951. In violation of existing treaties banning anti-missle defenses and space weapons development, the U.S. has committed billions of dollars to the Star Wars project. Once deployed, the militarization of space will take the arms race to irreversible proportions. With hundreds of orbitting weapons, the difficulty and expense of removing them will make certain the threat of global annihilation is a permanent condition. With the first SDI deployments, the Soviets will be obliged to develop and install its own Star Wars system to counter what will be perceived as a tipping of the balance of power, and from there, further escalation is inevitable.

The U.S. offers nothing that can be regarded as a step toward disarmament, except for the ridiculous proposal that the Soviets surrender (say "Uncle").

So what is the U.S. government waiting for? Why is it perceived world-wide that disarmament negotiations accomplish nothing?

Currently 64¢ of every dollar you pay to the U.S. government is spent on past and present military expenses. The government plans to spend 1.99 TRILLION dollars on the military in the next 5 years, equal to $8,800 from every man, woman, and child in the U.S. Our defense budget for the next year is $298 Billion, or $1200 per person in the country.

Since 1950 the United States has provided more than $120 Billion in military aid to 113 countries, about half of the money in grants, according to U.S. government figures, the biggest borrower being Israel with $25.5 Billion. These loans and grants are made with the unofficial stipulation that the money be spent purchasing arms from U.S. manufacturers.

THE PEOPLE WHO PROFIT FROM KILLING ARE THE MOST POWERFUL ECONOMIC AND POLITICAL GROUP IN EXISTENCE.

Take a look at what this costs you:

While the U.S.A. and the U.S.S.R. are investing ONE HUNDRED MILLION DOLLARS PER DAY upgrading their arsenals, you don't need to be reminded who foots the bill...

The politicians tell the public we cannot afford guaranteed medical care, or Social Security incomes above poverty standards, solutions for a failing educational system, research and development of renewable energy sources, tax relief for a burdonned work force, or just about anything else worthwhile. Think about it. Will you ever own your own home? Get the education you would like? Do you know anyone who has needed a doctor or dentist but couldn't afford one?

Don't most people spend most of their lives, including their best years, working away at a tedious job wishing they had the time or money to actually LIVE?

THE ARMS RACE WILL CONTINUE AS LONG AS THE "DEFENSE INDUSTRY" IS ABLE TO GET ITS PROFIT/MONEY/POWER FROM IT.

In his farewell address, former president Dwight D. Eisenhower warned:
"In the councils of government, we must guard against the aquisition of unwarranted influence, whether sought or unsought, by the military-industrial complex. The potential for disastrous rise of misplaced power exists and will persist."

The chance for disarmament is now, before deployment of Reagan's Space Defense Initiative. After that, there will be virtually no chance to eliminate the weaponry and public fear of global destruction. Beyond the obvious risk of nuclear annihilation, we also face sacrificing one fourth or more of our national income, our standard of living, our opportunities in life.

The choice is now or never. It's our world.
This is a call to mobilization.
Fight back, make yourself heard, do it now while you can or regret it for the rest of your miserable life. Only you can do it.....

THE SLA

WRITE TO:

The SLA/eAt mE rEcOrDs
P.O. Box 2296
Portland, OR 97208-2296
USA

NATIONAL PRIDE

You keep a tumor deep inside
it's what you call national pride
don't wave your flag in my face
why don't you support the Human race
you jingoistic bastard
you cracker from Nebraska
you say Hiroshima saved millions of lives
some will live but others must die
who determines who and why
you little piece of shit

America is sick
and you're the reason why
Fascist America exists
cause of national pride
your beliefs are shallow
your point of view narrow
You'd kill and kill and kill
all out of patriotic duty

You think fighting for our land
makes you a real man
you're not supporting people of this nation
you're supporting corporations
Dow Chemical Exxon The Los Angeles RAMS
You're sick you prick
national pride is the reason why

CONTEMPT OF COURT

The judge says this
and the judge says that
but tne judge is stupid
evil and fat

The DA's a pimp
the prosecutor's e whore
I'd make a break
but there's guards at the door

OK
I know I'm guilty
Contempt of court

My attorney's got money
but that's all he's got
he thinks I'm guilty
doesn't care if I'm not

Kill a black man
they don't care
steal a loaf of bread
they give you the electric chair

I admit it
goddamn right I'm guilty
contempt of court

THREAT OF VIOLENCE

CIA
FBI
Police cars
National Guard
Secret Service
Government troops
30 years in prison
No hope of leaving

Try standing up
They'll use their clubs
Try fighting back
They'll use riot guns

Threat of Violence
Threat of Violence
Threat of Violence

WAGE SLAVES

Get it
Spend it
lose it
gamble it away
Reno
Las Vegas
Lost wages
lost wages
we are wage slaves
we'll go on this way
to our graves

We get it
we spend it
we kill ourselves
trying to get more
the government
takes as much as they can
Greedy Bastards
we buy things
to relax with
at the end of the day
ain't enough
ain't enough
into knots
we are wage slaves
TO OUR GRAVES

NEW YORK

NYC's KILLDOZER at APRC Benefit

Photos by Jim Testa (Jersey Beat)

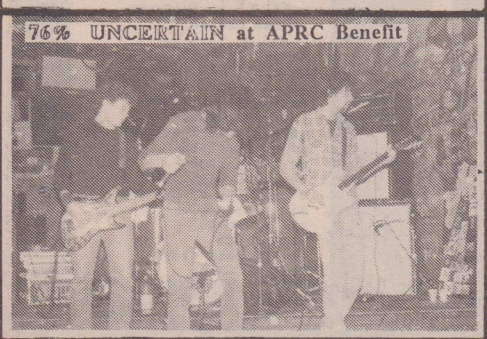
Bronchitis struck me down right after Xmas, so i had to curse while missing a lot of good shows and even a Council meeting, but i've still got lots to report. I'm also unemployed, tho getting regular writing assignments for Spin; not enuf to pay the rent. But who has space for personal stuff?

I did catch the first Rock Hotel at the Ritz show Dec 21, with STORMTROOPERS OF DEATH opening (just after dejay Nancy Rapchuk played DK's "Chicken Farm"!) with their Rambo Hardcore while a fight continued in the pit area; Roger of AGNOSTIC FRONT (which is still looking for a drummer) joined SOD to sing "United Strong" after Billy had told the crowd how "tired he was of the United States feeding straving countries"; he was dressed as Santa Claus to start with. WENDY O. (Williams) was next; i couldn't take my eyes off her for long but did notice some slamming and their music was entertaining. I met her after the show and was impressed. MOTORHEAD toped the bill and generated lots of enthusiasm; singer Lemmy told the slammers to move to the back so the people up front could see the band. The CRO-MAGS were supposed to play but they were the victims of SABOTAGE.

The big DOA/CIRCLE JERKS/TOXIC REASONS/REDD KROSS show Dec 27 went well, i'm told, and sold out the huge Ritz space, encouraging Chris Williamson to do more punk shows. The APRC sponsored a DOA press conference.

New Year's Eve there was an alternative show with ex-HEARTBREAKER Walter Lure, FALSE PROPHETS, APPLE, Jesse Malin (ex-HEART ATTACK) & HOPE, and more for $6; TSOL played Danceteria; SONIC YOUTH, NECROS and DAS DAMEN showed the flag in Irving Plaza; Neither Nor hosted a couple of shows as did the Pyramid; LIVE SKULL played the World for $12 (1 band) ; and the RESIDENTS did their 1st NY show at the Ritz. The Ritz, by the way, has no interest in non-commercial media, including radio. Jersey has been low on shows, and ole reliable CBGB's did mostly metal and low-draw HC matinees around the turn of the year. The metal shows did not do very well, I understand, so maybe that trend has been nipped in the bud, and we'll keep our Sunday afternoons. Alot of good area bands are having problems getting booked at CB's and I'm hearing more discontent with Carol's booking.

I'm told the RAMONES and BEASTIE BOYS put on a great New Years Eve show at the World, but for 25!!!??



76% UNCERTAIN at APRC Benefit

A WINNING LOTTERY TICKET

The alternative press and Radio Council (NOTE: address change to c/o See Hear, 59 E 7th ST., NY NY 10009) pulled off a benefit Jan 19, without a hitch. Six bands at CB's in 5 hours. The order of appearance was determined by lot--A revolutionary statement--and not advertised anywhere; the bands were informed 3 days before the show. It worked, as the club was crowded from the start, no doubt setting a new record for attendance shortly after opening the door. None of us had ever put on a show before, but the bands knew their shit and the average time between sets was an incredible 14 minutes.

Playing were 76% UNCERTAIN and CHRONIC DISORDER, from CT, SAND IN THE FACE from NJ, and FALSE PROPHETS, STISISM and KILLDOZER from NYC; the show was recorded for an APRC compilation and provided the funds to set a number of projects in motions. Lots of zines were sold, flyers distributed, "critics' choice" bands exposed to a large audience, and the atmosphere inside the club was very friendly.

BRING BACK STRAIGHT EDGE

Outside, however, the story was different; I've had 4 different fights reported to me as taking place outside the club. Being show coordinator, I missed them all, but three editors gave me accounts based on what they saw. Apparently someone got their thumb bit off in one fight; all the other

APRC Members Dave (Sporadic Droolings. Capt Chris (WCHE), and Harry Baggs (Earwax) with unidentified friend.

incidents involved skins, mostly from out of town. Mick and Elroy from NY were said to have picked one fight; Bags (from S.F.) picked another fight but ended up outnumbered in what was described as an inter-skin affair. The most serious incident involved Frank from Jersey, who was described as very drunk or "acting dusted" and going around trying to get a fight started until he found a long-haired dude who answered him back, whereupon the hapless fellow was "pulverized" by a group of people including Tony from ULTRAVIOLENCE, according to the witnesses. This happened just after the show ended, and seems to have included a stabbing with a knife or scissors, cutting with a broken bottle, and very vicious kicking of the victim while he was down and bleeding.

In all these incidents, there were many bystanders and nobody did anything to break them up. And of course everyone will complain if the cops start chasing everyone away from the club, or send plainclothesmen to the shows. Ironically, fighting had dropped off markedly the 2nd half of 1985.

The APRC is selling T-shirts with our logo (a G.G. cartoon) for $5 + postage; specify size.... We gathered over 400 signatures on antigentrification petitions.... Paula Hitchcock (WBAI) is now Treasurer... As of Jan 19 we have 9 radio stations and 21 publications as institutional members; one of the new ones is Spin.

Very important is the opening of a zine store, See Hear, (59 E 7th ST.) hrs M-Th 12-7, Fri-Sat 12-10, Sun 2-6; (212) 505-9781. Ted Gottfried from Miami is doing it, and stocking also R&R books, while he'd like to add T-shirts, stickers and other music paraphernalia-- but no records or tapes! NYC has long needed a place where you can count on finding zines--instant information center! The location is super, a block from Some Records between 1st and 2cd Ave.

WBAI's John Bello got another "prime time" show Jan 23, but a new schedule at WFMU has cut 1/2 hr from the beginning of Pat Duncan's show. I don't have the full schedule yet. Pat has put together a live area comp and is talking with Mystic about it.

Mike Lerner is replacing Free with something called Mindless Plains....Attitude #8 is out, (18 p./$1-new adress:Box 543, Roseland NJ 07068) with some nice cartoons and interviews w/ AGNOSTIC FRONT and the British DEATH ZONE. Jersey Beat # 24 is now $1 /18p.; Worthless #14 discusses fanzines, Kafka, etc., still available for a SASE c/o APRC...Matter #14 is $2 from Box 1060, Hoboken NJ 07030; 42 slick pages focussed on Boston, the REPLACEMENTS' Paul Westerberg, DIE KREUZEN and many reviews...Cancer #3 is 20 p./25 cents: collages, cartoons, animal rights, criticism of Mystic, an editorial by the DA on 3rd World debt, and a description of "speedcore" as "heavy metal for people with no talent"...Earwax #5 is half punk, half neo-sixties, 32 p/$1.25 and includes a highly informative rundown on area bands, another criticism of Mystic, COC, NO-FX and much more, beautifully laid out, a very handsome zine from Harry Baggs.

If you've never bought a NY-area zine before, or if you have any serious interest in what punk is all about, get Sporadic Droolings #4, 72p/$1.50 from Dave Burokas at Box 1092/ Kearney NJ 07032! We start with a long interview with the late D. Boone of the MINUTEMEN. There follows a report on Australia, cartoons, Mykel Board, many reviews, "A Punk Primer" by yours truly, COST OF LIVING, KRETINS, DUH, MARGINAL MAN, BIG STICK, the BURNT, the REDUCERS, and STIFF LEGGED SHEEP.

Those of you who remember MRR #1 may recall something about the Punk & Politics Roundtable, a project i initiated in 1982 while in prison. A very small part of it was subsequently published in MRR, and now Dave has published most of the first report of the roundtable, the defunct Ripper having defaulted. I edited it but didn't write any of it; so i'm somewhat biased, but if there is a better printed examination of what American punk means anywhere, i haven't seen it. It is diverse, perceptive, intelligent, insightful, stimulating, and occasionally brilliant. If you read MRR regularly, you owe it to yourself to get this, part of SD #4.

In order to leave room for photos, band news is deferred to #35.

Donny the Punk/ c/o APRC (212)982-3075

P.S. MEGADEATH held a pres conference in which ex-METALLICA songwriter/guitarist Dave Mustaine described the band as "thrash metal" and "hardcore hipies". Dave said he wants intelligent songs that will "alleviate ignorance" and would be educational to youth" rather than "Poison their minds" like many heavy metal bands. But he interspersed anti-gay jibes throughout his dialog, and when questioned about his homophobia he merely confimed it, saying "I wish they'd go back in the goddam closet." He claims to be part of a punk/metal fusion, but he has a lot to learn about punk. MEGADEATH tours in a 27-foot motor home and stays in "respectable hotels"; asked what was the wildest thing they'd ever done, the best they could come up with was driving thru Harlem. If this is "fusion", count me out.

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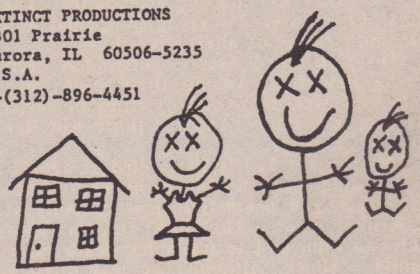

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PHILADELPHIA

Philly has been active on all fronts. Although venues are not consistent, the promoters are. The zines and radio stations continue to help keep the scene alive. Steve Fritz and Chuck Mechan have done some of the bigger shows and have more lined up (c/o Terminal/ P.O. Box 2165/ Phila PA 19103). Crypt Productions are also active now and plan a big @narchist festival next spring (Rob 215-386-6455). Plus Productions is still active, both gig and zine-wise (Mark 215-831-9576 after 6PM EST). City Gardens (Trenton, NJ) still has all-ages shows, but forbids slamming because of an asshole's lawsuit from a stagediving injury. (Randy Now 609-392-5577). The Underground Club closed because of lack of attendance. The Revival Club (over 21) recently opened and books most forms of alternative music.

The Concerned Arts Coalition has been showing new life. Among their plans are benefits for Greenpeace, the victims of racist attacks in SW Philly, and for those who are homeless (locally).

On January 8, Lee Paris died at age 31. He has long been involved in radio, the music press, and promotion, most notably at the Kennel Club. The local media paid tributes to him, and to many his death came as quite a shock. Although he was often a figure of controversy in the scene, I feel that this was a sad loss and that his memory is worthy of our respect.

DECONTROL released a great 7" EP featuring a thrash version of STEPPENWOLF's "Born To Be Wild". Guitarist Rich has been filling in for their sibling band DEADSPOT (on bass). NODODY'S FAVORITE has been recording for a 7" release. RUIN plan to record another album. The DEAD MILKMEN are playing locally again. D.M. and ELECTRIC LOVE MUFFIN are both getting favorable attention from the local music and straight media. LITTLE GENTLEMEN have been working on videos. Rich from the BLUNDER BOYS recently wedded. There's still a possibility of a band reunion.

The BUTCHER BROTHERS are back in Philly and played a few reunion gigs. Their future is uncertain. SADISTIC EXPLOITS also played recent reunion gigs, reviving old classics like "Witch Hunt" and "Hate, Hate". It seems unlikely that they'll continue, and that Christian will return to San Francisco.

Art band news: BUNNYDRUMS is back in action, and includes Frank Blank (ex-INFORMED SOURCES). EXECUTIVE SLACKS' music was recently aired on TV's "Miami Vice" show.

LOVE BATTERY is a new band that is quite energetic. They're already getting prominent gigs and show a lot of potential. SAVAGE SILENCE (formerly FADE TO BLACK) are metal-based, but very diverse in sound (their set includes a JOY DIVISION cover). This band is going to soar (c/o Jaslow/ 1535 Pine St/ Phila PA 19102).

The Metal Anti-Apartheid Benefit was a night to remember. A lot of ugliness marred that night. The cops busted many kids for curfew violations and were their usual brutal selves plus some. The asshole hall owner was almost as repulsive. The punks and metal kids got along great, and there were no fights at all from within the scenes. Good security was ready to deal with violence from any assholes, including the swastika-wearing bozos. In Philly, the punk and underground metal scenes seem to have a lot in common and, like I said, the two seem to get along great. The local metal scene was very supportive of the gig, and seem to be increasingly impressed with many of the ideas that come out of the positive side of punk. There are plans for a punk/metal unity gig that will benefit the Indians who are soon to be forceably relocated from Big Mountain (in Arizona).

The local metal kids now put out their own zines, do all-ages shows, and enjoy thrashing (which is less macho than in the local HC scene). Their content is increasingly progressive, in particular with

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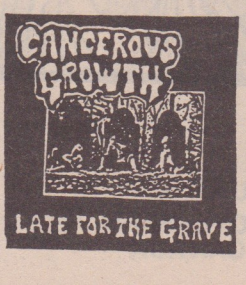
ACT 3



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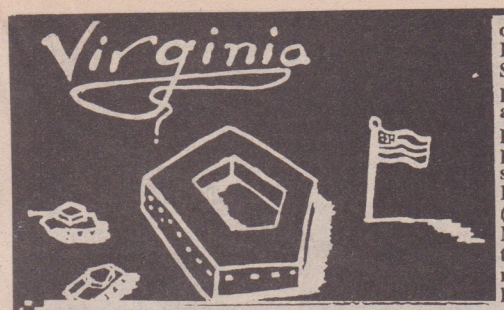


VIRGINIA BEACH - In the past several years, many great bands have come and gone. A couple such as FRONTLINE and GOD'S WILL were on vinyl and many other such as STINKY, HOIT, DEATH ROW, SCRED, JUDICAL FEAR, and SSCHMYZER should have been. A main problem for the longest time was just basic apathy with a capital "A". Bands just did not push each other, fans, or possible places to play enough. 1985 got off to a good, yet slow start. There was a club, Connection Hall, that had some quite impressive (SCREAM, AGNOSTIC FRONT, HR, MALEFICE, WHITE CROSS, etc.), yet still too much apathy. Not enough support and not enough people who really wanted it to happen. Thus C. Hall fell through. There were only two bands left, DISARM and DEAD AIM.

These two bands remained the mainstay of the VB scene all summer, and with their efforts, another hall began having gigs, more people got involved, and a strong yet small scene finally developed. All that was needed for all there past years was just some honest effort, distribution of flyers, cutting down on the violence, and becoming more unified.

Shows this summer averaged about 150 people 95% of the time and up to 350 for a couple. I know this doesn't sound like much, but with a good regular group, it's great for here, with the apathy that plagued the are for so long.

That brings us to the present. DEAD AIM and DISARM are both still together although DISARM is taking a break during school because both the guitarist (me) and the bassist are at college. Our singer has told me of some new bands yet I don't know too much about them, so I will fill you in later. Both DISARM and DEAD AIM have demos recorded. DEAD AIM is releasing their latest as a cassette and DISARM is waiting to hear from several record companies for possible deals before releasing theirs.

At present, there is only one club still having shows and that is Formerly Dominic's in Norfolk. They aren't having all ages shows, bummer, but we will work on that. There is a rumour that Connection Hall may be reopening, but we'll have to wait to find out... hope so!!!

Ray Epstein/ DISARM / 212 65th St./ Virginia Beach, VA 23451.

The LARRIES is: Jim Bo Clinton/ lead vox, bass; Wes "Party Marty" Poole/ drums, vox; Mark "Porcupine" Poole/ guitar, vox).

Once upon a time in a faraway place where coal is mined, marbles are made, and where people think Billy Idol is punk, a band called The LARRIES were born. We scraped every penny we had to buy equipment and hassled every club owner in Parkersburg, WV to give us gigs. Well, after a lineup change and a year and a half we are now as popular as the Rolling Stones. Well, maybe almost. Well, maybe not even close, but they're fuckheads these days anyway.

We are the LARRIES and we play a brand of trash-garage punk influenced by the likes of the Standells, the Sex Pistols, and countless other punk czars. We made an EP that came out in early fall. It was recorded in the spring, at a time when we played a much poppier brand of punk. Although the songs were good, we play much harder and trashier now. We focus most of our lyrics on day to day hassles and of surviving in a cultural environment equal to that of the Punkes of Hazzrd. On the other hand, a lot of Mark's lyrics deal with some of the fantasies a young, bored, warped young cat might have.

It seems every once in a while we'll be playing a show (we play out at every opportunity) and just when we think we have a real "in touch" audience, someone will yell out "Play some Frankie Goes To Hollywood!" or "Play some Violent Femmes!". That completely ruins our day. People here are so lame (they want their MTV!). Yuk! Another strange phenomenon is that you cannot joke with an audience without them thinking you're some kind of standup comedian. We used to do some covers of really shitty songs, speedcore style. People would actually come to our shows and yell for us to do them. God, people make me wanna shit myself sometimes! hell, we work our asses off on <u>our</u> songs!

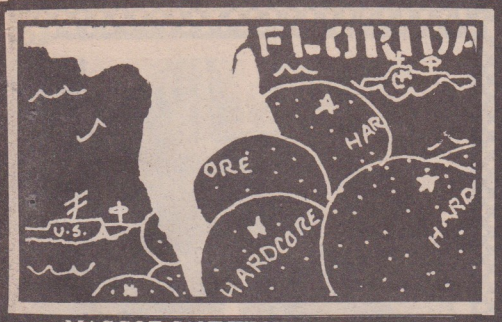
Oh well, that's how it is here in Parkersburg, WV. In Morgantown, WV (2 hours away) at the Underground Railroad, there is a great scene. (TH' INBRED rule!). Lots of good hardcore goes on as well as all other types of music. There is a decent college radio station there (WWVU), but like many other stations, if the "egotrippin'" station manager doesn't dig you, you can forget airplay. Anyway, we have had great success in Morgantown at clubs and on the air, so I guess a thanks is in order.

We LARRIES dig every type of music out there except for wimpy synth-pop and progressive country rock. Porcupine's current fave is the Fall and I'm really into Doggy Style and the Butthole Surfers right now. Wes, that nutty party guy, really digs Boots Randolph!

Well, thanks alot for reading my dazzling prose. If you want to write us that would be swell! Also, our tape is $2.50, as is our EP, ppd. See ya!

P.S. Howdy to the Dead Milkmen!

Jim Bo Clinton/ 1102 23rd St/ Vienna WV 26105/ (304)295-6430



MAGGOT SANDWICH are a great local band here in Pensacola, Florida. They play a wide range of music from '77 style punk to all-out thrash. They've been very supportive of the scene here (the lead guitarist practically built it himself!) and are generally cool guys. Members of the band are as follows: Vik Kaos--guitar, vocals; Buzzerk--harmonica, vocals; Steev Kaos--drums; Kandy Gram--keyboard, percussion; and Kaptin Maggot--bass. This interview was done with Vik Kaos through the mail. Mike Wild

MRR: Can you give us a brief history of the band?
V: I believe we started playing together in 1983 in our present form. Steev and I have played together for many years. Our original name was KAOS but we changed it to MAGGOT SANDWICH a year ago after holding a new name election. In 1984 we released KAOS' Adding Insult To Injury on cassette, and in early '85 we re-released the same material and 5 new songs on a MAGGOT SANDWICH limited edition cassette. In late '85 we released a 6-song EP called Dead To My World.

MRR: Who writes the songs? Would you consider yourselves a political band?
V: Buzzerk and I write most of the songs. Two of our songs, "Dinty Moore Night" and "Dead To My World", have lyrics written by fans of ours, with music I put to them. I'd consider many of our songs political in nature, yes.

MRR: What sort of views or ideas do you try to present through your music?
V: Many of our songs attempt to show life in humorous ways, and many of our songs reflect the personal opinion of either Buzz or myself. We try to encourage debate over issues facing our scene and the world.

MRR: Do you believe in God? How do you feel about religion?
V: Yes, I'd have to say I believe in God because I pray to him all the time. Organized religion in the world today is the biggest danger there is, both in other countries and in the U.S.A. Nowhere in Christian fanaticism more apparent than here in the Bible Belt. I'd have to quote my favorite religious song: "all religions make me wanna throw up, all religions suck."

MRR: How come MAGGOT SANDWICH doesn't tour? Do you feel stuck in Pensacola?
V: We don't tour because we don't feel we're well known enough yet. We have promoted shows and done some out-of-town shows just enough to know all the problems that can and will arise while on the road. We don't feel stuck in Pensacola, as we're all originally from other areas of the country (except for Kandy, who is a native) and we're all here by choice. We hope to do at least a limited tour in 1986, after the release of our album.

MRR: Is the band's direction changing or evolving musically, especially in the light of your new EP?
V: We hope we're getting better. We're definitely getting harder and faster at a time when most bands are mellowing out. We'll continue to try to do a variety of different music styles, as long as it's energetic.

MRR: Where can one get ahold of the new EP? Is there any other stuff you guys put out?
V: They're for sale by mail order from KLM/ P.O. Box 9391/ Pensacola FL 32513, or from Raunch mail order. And it's distributed to record stores by Raunch and Toxic Shock, so have your local stores order it...please! The next KLM release will be out soon, a Southern compilation called Hurricane Party, and we're working on releases from REDNECK MEATWAGON and LEGION OF DECENCY, hopefully in the near future.

MRR: Any last comments?
V: Yeah, thanks for interviewing us, Mike. We'l be sad to see you move up to D.C. (where it's *Cold!*), but I'm sure you'll enjoy the scene up there. And all of you out there---write to us. Bye.

Vik Kaos

Buzz Jerk

Kandy Gram

Kaptain Krap

Steev Kaos

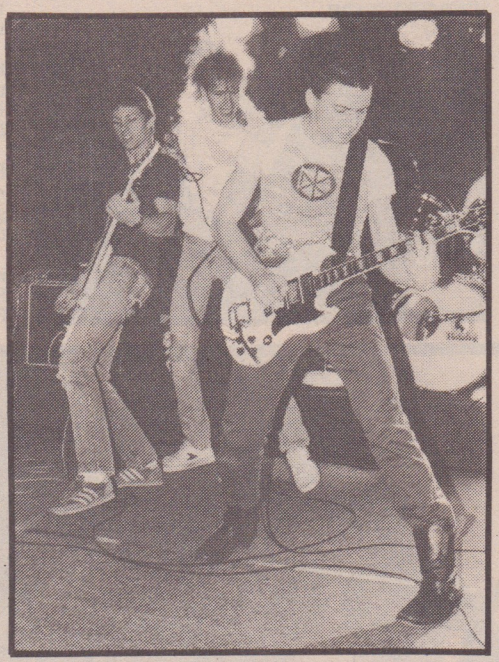
TORONTO-Having moved up to this great white north from Boston, I was surprised to find a thriving and exciting hardcore scene here! This report is a synopsis of the scene as I've seen it for the last 6 months. The weather here may be a tad cooler than Beantown, but the bands here are hot, hot, hot!! DIRECT ACTION have broken up after releasing a great debut LP. They did manage to do a 3-4 year date mini-tour of the Eastern states before illness set in and cut short their travels. DIRECT ACTION were the old boys of the scene and will be sadly missed--buy, could they rip! great for thrashers. Rumors of NEGATIVE GAIN's LP are floating around, to be put out by Jill Jill Productions or by HYPE's Reuben Kincade Productions label. As long as it gets out...! Recently, at the D.R.I. show we learned that NEGATIVE GAIN's singer committed suicide--and most people were shocked. Maybe people will realize that suicide means one thing--death!! Rest in peace bro!

TERMINAL RAGE are a very young band with some good tunes but are still developing. SUDDEN IMPACT was a skate thrash band but has steadily moved more and more towards heavy metal. The faster stuff is good, but the slow new stuff just isn't my bag of tea. Their cassette is really cool though and is a real treat. SUDDEN IMPACT constantly reminds me of what happened to our scene in Boston!

NO MIND is a cool, fuzzed out HC band that plays a more mid-tempo style with heavy drum and bass lines! Can't thrash around to it but it's still damn god stuff. BUNCHOFFUCKINGOOFS are a British-

BUNCHOFUCKINGOOFS

DIRECT ACTION



HYPE

SUDDEN IMPACT

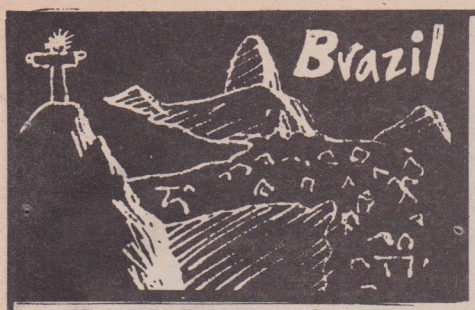
HYPE are probably the most established band in Ontario now that D.A. have bitten the dust. HYPE recently returned from their Canadian tour and apparently their debut LP is almost sold out. They've added a 2nd guitarist and are rehearsing new material for the next LP. I can't wait to see them play again-their last real show was back in July, even though they hosted 7 SECONDS in August but a fucked P.A. meant little-to-no sound while they played their set.

SONS OF ISHMAEL are a rippin' band and their 7" shreds. Although they are an excellent band, they've only played twice in Toronto opening for HYPE. Doesn't anyone else see they're a good band to play with and see? Hopefully we'll see more of 'em! NEGATIVE GAIN are a young thrash outfit and they really rip--a litlle loose, but still sounding band--not much emphasis on talent but some of their songs are catchy and funny. Evidently, they've developed quite a reputation in the last few months for being a gang and being overly violent. I've never seen any of this but hundreds of people can't be wrong--can they? B.F.G. have 2 good songs on a local comp called Questionable and they're actually pretty good--better than the rest of the comp!

Clubs around Toronto are an up-and-down situation. Ever since the summer, clubs have been opening for hardcore and then banning hardcore. There is no steady place as of yet. Promoter Jill Jill has been doing a lot of shows lately, mostly at the Starwood Club. It's good that Jill Jill is doing shows again because Reuben Kincade Productions hasn't done any shows since it brought YOUTH BRIGADE and S.N.F.U. this summer. Both shows went down the drain because the people left in charge while HYPE was touring fucked up royally. In turn, both bands got pissed at Don (HYPE's manager). I talked to Don about him putting on more shows and he said he was going to, but at that time was extremely disillusioned because he trusted those people to handle things while he was on tour and then got slagged for something he had no control over. Hopefully, he'll get back to doing shows cus he put on a lot of excellent ones with the lowest door prices of any of the promoters.

Local radio station CKLN 88.1 has a hardcore/speedcore radio show every Tuesday at 11 PM and it plays all the hot new stuff! The DJ, Brian Rubbish, gets a good 50/50 balance of musical tastes keeping both sides happy--actually, some of the metal isn't that bad. Well, that's about it for now. Here's some contacts in Toronto. Kevin Lee One Solution fanzine/ 187 Neville Park/ Toronto, Ont/ M4E 3P7 Canada... Reuben Kincade Productions/ P.O. Box 1195 MPO/ Hamilton, Ont/ Canada/ (416)842-5252... Direct Action/ c/o Irate Faction Records/ 110 Bloor St W #1801/ Toronto, Ont/ M5S 2W7 Canada.

Photos by Joe Sary



Hi friends! I'm glad to write another scene report for you. I don't know whether to begin with the good or bad news. Well, I'll tell you some political news first.

An old Brazilian addage says: "God is Brazilian because we don't have volcanos, earthquakes, hurricanes, terrorism, etc." But our politics have driven the nation to economic chaos. Inflation remains the same (disasterously high), starvation in the northeast continues, and there are very many poor people. The new government (called the New REpublic) hasn't won the battle yet, but we continue to hope.

Punk news: shows are rare, but Ataque Frontal (my label, which recently issued a 10 band Brazilian comp LP called Ataque Sonoro) produced some shows. The first show we did was in Rio de Janeiro and around 2000 people arrived. There were punks, wavers, rockers, skaters, surfers, metalers, etc., and I think it was the best punk show in that city, certainly the best show in Brazil in '85. The 10 bands from the comp played (COLERA, LOBOTOMIA, VIRUS 27, RATOS DE PORAO, AUSCHWITZ, GAROTES PODRES, ESPERMOGRAMIX, DESORDEIROS, ARMAGEDOM, and GRINDERS. They don't have many fights at shows in Rio, and this show was particularly exciting with lots of energy from both bands and audience. COLERA, VIRUS 27, RAOS DE PORAO, and especially GAROTES PODRES were great (a special case, as they are an Oi band with good lyrics. Unfortunately, their followers are about 30 skinheads, most of whom are violent and cause fights.

GRINDERS

Only 5 skins were at this show and they were pretty quiet).

The second show was in Sao Paulo at the Radar Tanta, but it was a disaster. Some guy that looked like a skin (but wasn't) jumped on the stage after the second band played and smashed the drum kit into the crowd. He was joined by other skins, and then the cops arrived. They arrested the jerk and about 20 other skins, although a few of them were innocent. A few punks ended up in the hospital, and no more show. It's a shame that we need cops to prevent such violence, because there are many young people who are interested in the punk movement and music, but they are afraid to go to shows. We need to change this situation now.

DESORDEIROS

There was another show in late December in Santos in Santos (a seaside city 100 km from Sao Paulo). Twenty bands played until dawn, and there were a few fights between skins and Sao Bernardo punx.

Well, some bands are now recording. INOCENTES have 14 songs done and an LP is on the way as you read this. COLERA are recording their second LP, and LOBOTOMIA are in the studio as well. They are in the ANTI-SYSTEM style with some metal guitar. All will be on Ataque Frontal.

Another punk label, New Face Records, are doing international stuff. They've released EXPLOITED, RATTUS, and TERVEET KADET here, and may be putting out an OLHO SECO LP in '86 with all new material.

Here in Sao Paulo we have 2 FM stations that play punk on a normal basis.

OS REPLICANTES is a new band from Brazil's south (Porto Alegre). They are a surf punk band with '77 style, and have released a single on Vortex Records from their area. DERITO FEDERAL are a 4-piece from Brazilia, play in '77 style, and have a girl bass player. They're on a comp called Rumores, shared with 3 other pop punk or post punk bands. Another band from the capital is DENTS KENTS, who play very fast and owe a lot (including their name) to the DK's.

Hopefully the DEAD KENNEDYS will play here in March. Ataque Frontal are bringing them here, trying to arrange the tour with other Brazilian bands. It's not easy, as we have to arrange 3 or 4 sponsors for air fares, publicity, hall, etc.

COLERA (c/o Redson/ Cx Postal 8517/ S. Paulo, S.P./ 01051 Brazil) will tour Europe in mid-1986, and if you want to help them promote some gigs in your country, please get in touch. They'll be the first Brazilian punk band to tour overseas.

OK, that's it for now, and keep up the struggle in 1986.

Renato Filho/ Ataque Frontal/ Cx Postal 54.217/ S. Paulo, S.P./ 01296 Brazil.

COLERA

DISRUPTERS

The DISRUPTERS have been around in one form or another for about five years now. Their recent 12" release Alive in the Electric Chair was a vast improvement on previous releases. The following interview is with their vocalist Steve. Interview by Andrew Chapman c/o Tender Mercy 'zine/ 1 Bright St./ Crewe Cheshire/ CWI 3AQ/ England.

MRR: Do you feel any affinity with any other U.K. bands?

Steve: I suppose we have more in common with the anarchist/CRASS type bands but this is a dodgy one to answer as there's so many different divisions within the punk scene at the moment (Oi/ gothic punk etc...) I'd rather be known as a 'Disrupters' band.

MRR: What makes the DISRUPTERS' approach different to other anarcho/ punk bands?

Steve: It's probably because we don't play thrash. A few years ago everyone wanted to sound like DISCHARGE; now everyone wants to be VENOM or METTALICA. I think it's a bit pointless imitating someone else.

MRR: Obviously the message within your songs is important but aren't you restricting yourselves by playing the type of music you do?

Steve: Yes, I know we're preaching to the converted but we like the stuff we play and would not be happy playing anything else. Bands have made compromises in the past and have ended up becoming another media commodity after becoming thoroughly corrupted by money and dealings with major record companies. A few so called punk bands have signed to wankers like EMI and CBS in the past. I find that well hypocritical. Imagine royalties from "Anarchy in the U.K." and "White Riot" being spent on arms manufacture and cruise technology; it completely destroys the meaning of those songs.

MRR: How do you propose to reach 'the person in the street' who is unaware of your existence as a band?

Steve: I doubt the DISRUPTERS will ever communicate with 'the person in the street'. Only direct action and demonstrations achieve that.

MRR: "Radical Change"... there appears to be a shift in your attitude from a definite pacifist stance towards a justification of using violence in achieving social change. Why is this?

Steve: This one's easy...'experience'. Here's one example: a girl I know was being pushed around by a pig on one of the '84 Stop the City's. She asked him to stop as she was pregnant, so what did this prime piece of pork filth do? He punched her full in the stomach. So how do you deal with this mentality? I think that pig deserved a fucking good kicking.

MRR: How far would you condone violence in achieving change? (with reference to the lyrics to "Rot in Hell" and the dead policemen on the cover of Alive...).

Steve: The cover of Alive in the Electric Chair has been largely misinterpreted. It isn't advocating violence; it's more of a premonition. A copper was recently killed in the Tottenham riot so it's coming true already and it's likely to carry on. I think rich bastards deserve to have their ill gotten gains taken from them and their multinational properties ransaked. Looting should be renamed 'redistribution of wealth'. As for the lyrics to "Rot in Hell", I think that Thatcher deserves to die. I'd love to throw a party on her grave. The world would be a far better place without her.

MRR: Your lyrics have covered a compre- hensive range of issues; which single issue concerns you the most?

Steve: Ignorance, I think. The way people blindly accept the way things are and just wallow in hero worship, religion and false security from unneeded possesions and status symbols. Our newer songs I write from a more personal level e.g. "I'm Still Here" was written behind bars at Norwich pig station and "Bomb Heaven" is written through the eyes of someone whose had L.S.D. pumped into their water supply before witnessing the destruction of heaven in a bad hallucination.

MRR: What exactly do you want from your music and those who listen?

Steven: Less talk and more action. The attendance on the last couple of S. T. S demos was abysmal. I don't think the punk movement is having any real effect on the punks, let alone 'Mr. and Mrs. Average'. It's a very small percentage of people who do anything other than go to gigs. However, let's not forget the active people who are out there hunt saboteuring, bricking banks and butcher's window's, putting on gigs, squatting, occupying fur shops, gluing up locks etc...every little bit helps. The possibilities are endless, if only everyone pulled together.

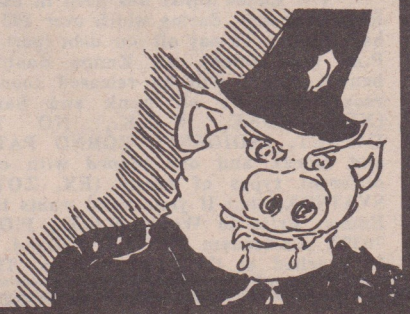
MRR: What does the future hold for the DISRUPTERS and Radical Change Records?

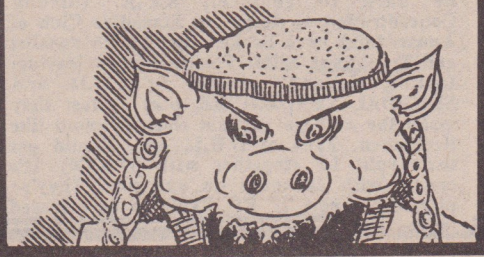
Steve: We've just released a compilation Lp called, Words Worth Shouting. There'll be something else from us soon but we haven't decided what shape it will take yet.

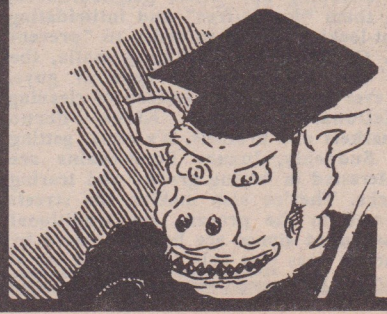
Alive in the Electric Chair and Ever Get the Feeling of Utter...Revulsion are available for £4 ppd from Radical Change Records/ c/o Back's Records/ 3 Swan Lane/ Norwich, England.

'I'M STILL HERE.

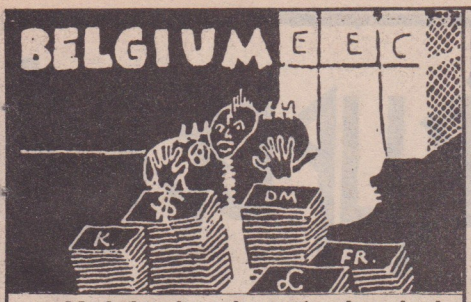
THE CELL DOOR CLANGS AND SHIVERS HIT MY SPI NE/THESE BARE FOUR WALLS ARE MINE ALL MINE/ DESIGNED TO CRUSH OUR SPIRIT AND PURIFY OUR HATE/THE FEELING NEVER DIES WE HATE STILL H ATE/CHORUS - THE KEY TURNS THE DOOR SLAMS/I 'M STILL HERE/I'M STILL HERE/OUT OF SIGHT O UT OF MIND/I'M STILL HERE/I'M STILL HERE/HO W MANY PEOPLE HAVE LAID HERE BEFORE ME/HOW MANY PEOPLE HAVE HATED LIKE ME/DESIGNED TO CRUSH OUR SPIRIT AND PURIFY OUR HATE/THE SY STEM NEVER DIES WE HATE STILL HATE/CHORUS/G RUDGES RUN AS DEEP AS THE DARKEST CUT/THE H ATE TURNS OVER IN MY TROUBLED CUT/I'D LOVE TO SMASH THROUGH THAT IRON GATE/I'D LOVE TO LOVE BUT IT'S HATE STILL HATE/CHORUS./.....







BELGIUM



Much has been happening here lately, with a lot of concerts. Speedcore has made its entry here in the form of such bands as HEIBEL, KOYAANISQATSI, XCRETA and CYCLONE...all trying desperately to get stuff out on vinyl. Speaking of which, CAPITAL SCUM should have their 5-song EP out this month, and XCRETA recorded a demo that they're trying to press. DIRTY SCUM's LP is selling well.

Other news: STICKY VOMIT broke up, with their singer going to an anarchist farm, their bass player to CAPITAL SCUM, and

their guitarist to HEIBEL. LA MUERTE, who call themselves "the missing link between Salvador Dali and The STOOGES", lost their drummer and are auditioning another. One of the newer HC bands in Belgium is NO DEBT, who are quite good but their bassist has a lot to learn yet. Other new bands include DEAD SYSTEM, PRAGMA, BRUTAL SOCIETY, and C.P.D.

A lot of foreign bands have discovered that Belgium really has a vibrant scene and we need the contact with the rest of the world. Keep on coming!! If you're interested in playing here, or in Belgian bands, please write!

On the political front, we had elections in October which were won by the Liberals and Catholics. A lot of people were very disappointed afterwards (me included). It showed that a government can do whatever it wants for 3 years and then pull a few publicity stunts in the final year and get reelected.

The cases of peace-picketers are now in the courts. Some people tresspassed at the U.S. military base in Florenties (where 16 cruise missiles are installed) and are now awaiting verdicts. There has also been an anti-apartheid demo and a big one against nuclear weapons--not that these actions help one bit. There was also much protesting against an SS meeting, resulting in the cops brutally beating a girl. The cops still harass us with ID checks, and the CCC (Communist Combat Cells) are still managing to bomb anything they want without getting caught.

If anyone wants to swap records or needs art, please contact me, Stel, at: Kempische Stwg 30/ 3500 Hasselt/ Belgium

HOLLAND

Despite protests, demonstrations of hundreds of thousands of people, direct action, and a petition of nearly 4 million signatures (about a third of the Dutch population), the government has decided to deploy American cruise missiles in Holland. That's the first bad news. Furthermore, the situation in mellow old Amsterdam is changing rapidly, now that the City-Major has decided to promote the city in order to bring in the 1992 Olympics. The prestigious project (that we could do without, of course) is swallowing billions of dollars and affecting our lives already. Part of this project is to "clean up" the cities image (drugs, crime, etc.) by campaigns, making the city center nice and clean for the tourists (and their money). The eviction of Wijers squat was only the beginning. Now we are faced with more and more evictions, the police "sweeping up" whole neighborhoods, making them "junkie-free" and intimidating different-looking people in order to "prevent crime". Of course the real drug mafia, the 3-piece suit and Mercedes type of guys, hardly ever gets arrested. Instead of cleaning up McDonalds, Burger Kings, Porno Supermarkets and brothels, it's only getting worse. Suddenly, luxury hotel-chains are very interested in buying ground and tearing up blocks. They're also making the streets wider, and in the process, the traditional small pavement stones are being replaced by big concrete ones that only Hulk could lob at cops during riots.

The saddest news is the death of Hans (see last issue of MRR), former guitarist of TERREUR, found dead in a police cell in very dubious circumstances.

The newest development is the concentration of poor people, unemployed, punks, foreign workers, squatters, etc., in one area of the city, where they can save the police trouble by killing themselves or give them a reason to come in. It wouldn't be the first time they've sent in armored vehicles on rioters. If this doesn't interest you at all, don't bother to read on, because nearly all the bands I'm going to mention are involved in the squatter scene in some way and have political lyrics clearly expressed in their songs.

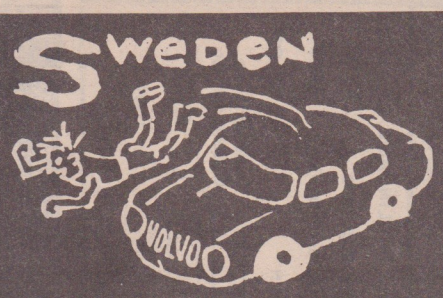
A lot of bands broke up or changed members. Let's start with the ones that didn't: NO PIGS. They have improved tremendously since their EP, adding a bit of metal (but aren't speedmetal). In my eyes, they're the best Amsterdam band at the moment. DEADLOCK are still together too. They put out one LP (Name the Beast), which delivers a wide variety of punk and thrash styles. They, like NO PIGS, have tracks on the Beware comp LP. FUNERAL ORATION released a classic LP, Communion, which is thrash combined with melodic HUSKER DUish type vocals from singer (and splatter movie connaisseur Peter, and early GENERATION X style open chords and screaming leads from ex-GOSPEL-FUCKER Tos (no longer in the band--he'll be hard to replace). S.C.A. (Strong Concentration of Anger, or Stagedive Club of Amsterdam) have broken up, due to vocalist and Trashkant editor Fokkie Outlaw leaving. LARM, Holland's answer to A.O.D. and SUICIDAL TENDENCIES, play so fast they make the average vacuum cleaner sound like Beethoven. Fans of D.R.I., etc., should get their split LP (together with STANX). It's cheap, with 28 songs on one side. They're planning a new 7" EP, likely to be released in the U.S.

The silence surrounding B.G.K. will be broken soon...I promise. The guitarist, Steven, quit, and has been replaced by yours truly, creating space for a new bassist in the person of Matthijs (of the band MORZELPRONK). A new album will be recorded in early '86 and will hopefully be released in the U.S., followed by a fall tour there. NOG WATT lost their guitarist too, supposedly being replaced by Mungo (ex-DECLINO of Italy). EP should be out by now. Some newer bands around now are

TRUX, BEESTENBOEL, and MUNGO MANGE GATOO.

The Emma squat has been in existence for a year now, during which over 100 bands have played. To pay off our debt (part of the P.A. was stolen), an Emma double LP benefit record will be released soon. One record will be all punk and hardcore (NEGAZIONE, B.G.K., NO PIGS, IMPACT, INDIGESTI, PORNO PATROL, and more), and one record with contain different types of music (EX, ZOWISO, SVATSOX, etc.) If your band wants to play Emma, write to Wouter/B.G.K., P.O. Box 70397, Amsterdam 1007 KJ, Holland. I can be reached at the same address. Thanks,

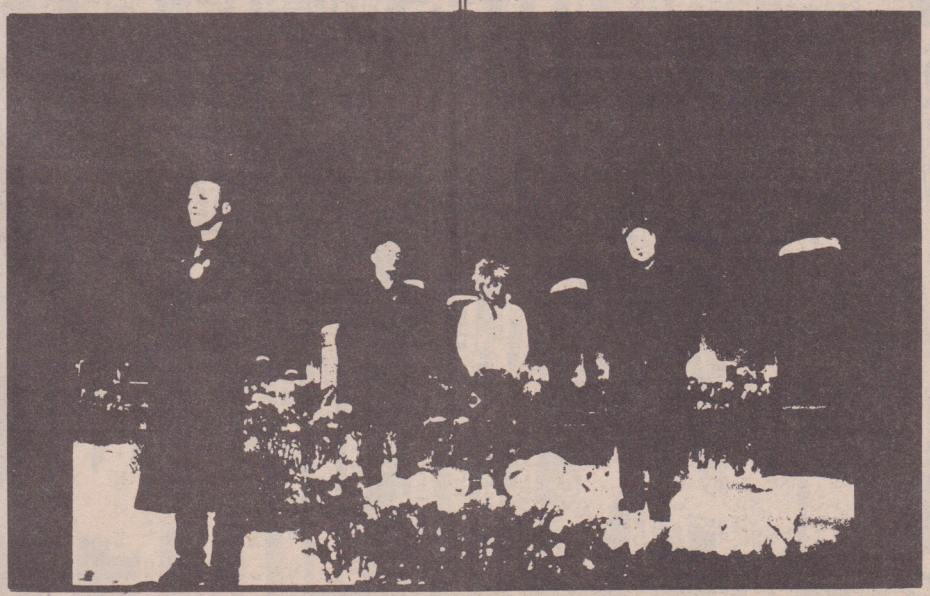
Tony Nitwit



RÖVSVETT

After trying for a hell of a long time, I finally got the whole group together for an interview. ROVSVETT started in mid-1983, formed out of boredom and a lack of any punks in Tranas, their hometown. They were influenced by U.S. hardcore, but never had a place to practice or many instruments (just a bass and 1 mike, they borrow the rest all the time). But they have a hell of a lot of energy when they play. ROVSVETT strive to have different lyrics from most punk bands, while mixing serious with humorous. Magnus Grehn

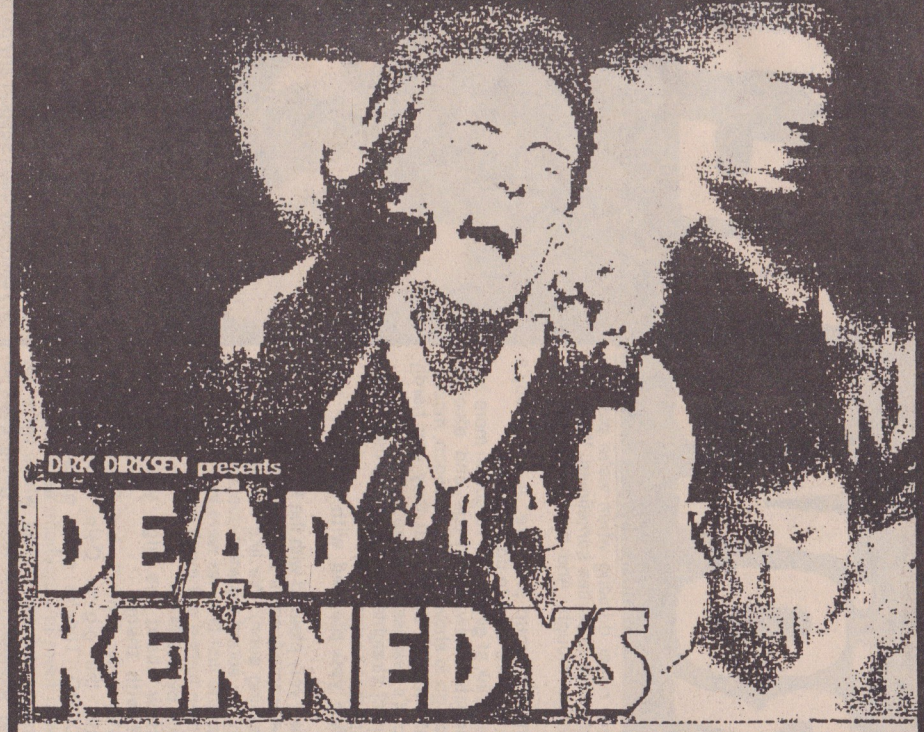
MRR: How is it to live in Tranas?
Jerk: The summer's good, but the winter is fucking boring.
Frank: The summer's good because I go abroad then.
Loken: Really boring, hardly any gigs or bands (just one other, called REARESPIRATOR), and 2 zines.
Rylle: Really boring; it's not exactly London.
MRR: What's the song "Machopunk" about?
All: It's about so-called punks that fight, vandalize, and get totally drunk and think they're tough. It's also about punks who think it's all about looking the worst. It's not!
MRR: Tell me something about the lyrics on "P.O.B."
All: It's about an ex-friend who changed drastically in a short period of time. He changed for the worse, and didn't understand that we didn't like what he was into. He just pushed himself in with this or that....lots of broken promises, demands, and overall strange behavior. It's about a lost friendship.
MRR: You've also got a song called "Coffee"....
J: The world's best drink, we drink lots of cups every day.
R: Coffee is life's drink.
F: It's also an anti-beer song, a song against all those "Let's get drunk!" people.
L: It's serious with humor. By the way, do any of you want some coffee?
MRR: What does ROVSVETT think about alcohol and drugs?
J: We are never drinking when we're playing, but we do drink at parties sometimes. We're not straightedge though. And we do hate heavy drugs.
F: I think it's group pressure...if everybody's drinking, then it's easy to do it yourself.
L: I never drink at gigs, and I've gotten more and more negative towards drugs and alcohol. When you go to shows here in Sweden, most of the punks are so drunk that they can hardly stand up. It's depressing to see.
R: I respect straightedge; it's a fine idea. But I drink at parties sometimes.
MRR: Are you pleased with your EP and tape?
All: We are very pleased with the EP. We got the sound we wanted, and it sold quite well (into the third pressing soon). We like the tape, but it's not really the sound we want--too soft and neat. But it was the first time we were in a studio, and the EP then turned out much better, with great production by Boll-Mats.
MRR: How about the gigs you've done, pleased with them?
All: We've only done 7, but 5 were good, especially the gig in Oslo, Norway with DISACCORD. They're great guys, and we played with them in Stockholm as well. The 2 bad ones were here in Tranas, where we're not especially popular. Now we're going back to Norway to play with KAFKA PROCESS (great), and later on in Denmark, and then Finland too with RAPED TEENAGERS.
MRR: Do you think you can change anything with your lyrics?
L: Not change, but affect---get people to think.
J: Inspire people.
R: I don't think we can change anything with lyrics.
F: The lyrics we have fit in with the music we play. You can't sing about love and that sort of thing. It doesn't work, cause it should be aggressive and attacking lyrics to fit this music.
MRR: If you could change something, what would it be?
All: Get rid of all borders between people and countries. Take away all class differences, make people more tolerant of each other. Now it's just black/white, gay/hetero, etc.



MRR: What do you stand for, politically?
F: To the Left, but I can't say that I support any political party, because I don't trust politicians. I think that if you should support a party you should stand for their ideas 100%.
R: Definitely to the Left.
L: Anarchist.
J: I can't say that I support any party. I think what I want to think and I don't think it seems to fit in anywhere.
R: I proceed from the Communist Party, which is the only revolutionary one. But they still have some weak points. Good things they support are the 6-hour work day and no value-added tax on food, etc.
L: No leaders. Everyone should have the right to say what they think.
MRR: What are you doing besides the band?
R: I'm working in a factory.
J: Unemployed.
L: Unemployed, working with Fetvadd (fanzine) and with Spunk cassette label, plus playing drums for HERRAIDS to.
F: Unemployed, working with Fetvadd, and drinking coffee.
MRR: What do you think about the Swedish punk scene?
F: Good, but too few gigs and too many drugs. Too few foreign bands playing here (U.S. bands, come over!). But there are some good records out.
J: Passive audience.
All: Some good bands are HEADCLEANERS, DOM DAR, S.O.D., MOB 47, ASOCIAL, KRUNCH, DISACCORD, DISTRUST, KRIXHJALTERS, MISSBRUKARNA, RAPED TEENAGERS, and many more.
MRR: Favorite music?
All; It ranges from heavy metal to industrial music. We have a wide range of tastes, but there's one style which binds us together: hardcore. Some of our faves are: POISON IDEA, JOY DIVISION, SWELL MAPS, MOTORHEAD, 7 SECONDS, THROBBING GRISTLE, MINOR THREAT, RAW POWER, and more.
MRR: Future plans?
All: Play more gigs, buy some instruments, and get a place to practice.
MRR: Any last comments?
All: Please write us if you'd like our EP. The address is: Mikael Karlsson/ Gesallgatan 14/ 57300 Tranas/ Sweden, or: Frank Bergsten/ Sveagatan 4E/ 57300 Tranas/ Sweden. The price is $2 for the EP, and the tape is also $2.

"MTV GET OFF THE AIR"

JELLO BIAFRA



DIRK DIRKSEN presents

DEAD KENNEDYS 1984

VIDEO DOCUMENTARY

This DEAD KENNEDYS' performance June 16, 1984 marked the closing of San Francisco's DMPO's ON BROADWAY Avant Garde Rock Theatre and Nightclub. Director Dirk Dirksen documents the performance, the crowd's energy, interaction and mood. The 58 minute concert was captured, in real time,using four color cameras and stereo audio track.

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SMIERC KLINICZNA

By Irek Wielgosz

MRR: When did you begin to be punks?
SK: The moment of our births.
MRR: And you began as a band in...?
SK: January of 1982.
MRR: Is SMIERC KLINICZNA your first band?
SK: No, Dareh (guitar) and Wojteh (bass) played together before, Marek (drums) played in his own house, and Jacoh (vocals) played drums in 1981 in a band called REGGAE. But S.K. is the first band that we're all serious about.
MRR: What kind of music do you really play?
SK: It's hard to say. We just play music and it doesn't matter to us what anybody calls it. We've got enough stupid partitions already, always leading to hate and war between people. We don't care about any system, cause they all kill individuals.
MRR: Why do you play what do you play, and why not some other forms of music?
SK: We're playing what we feel, what's in our "bodies and souls".
MRR: What do you sing about?
SK: What we see and they don't see. They live in lies and are afraid of the truth. We're saying the truth, that's why we have so many problems. It's terirble what's now happening on this earth, wilth people dying from hunger, others from wealth, wars, racism--lies and money are the source of evil. It's the people's choice on how this fucking heaven on earth will look.
MRR: What have you produced up till now?
SK: We made a single with 2 songs ("Abnormal World" and "ASP"), but they're not available. They're on the tape which you can get (for a blank C-60 and $1) for the address below. Maybe they're not technically great, but you can hear the "real" underground of Poland.
MRR: What do you like in the Polish punk scene?
SK: Everything and nothing.
MRR: How do you feel about war, drugs, and skins?
SK: War kills people and we want to live a little longer, but that won't be our decision. We believe that there won't be anymore wars until the people who want them die. We don't take any drugs cause they're for weak people and make them act like animals. Finally, we just say: skins, OK, but Nazis fuck off!
MRR: What bands are your favorites?
SK: Smierc Kliniczna, ha, ha, ha.
MRR: Any future?
SK: Anything is possible, but we know for sure that we're gonna die.
MRR: Do you have something more to say?
SK: The most important thing is to say what's beautiful, but what's true. We could talk for 100 more years, but who'd want to listen to us. If you have any comments, questions, suggestions or anything to say, write to:
Irek Wielgosz/ 1606 N 8th St #57/ Wahpeton ND 58075, or
Jacek Szafir (for tape)/ ul. Dolnej Wsi 20/ 44-100 Gliwice/ Poland

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NEW ZEALAND

NEW ZEALAND - Hi there again. It has been a few issues since we reported last and since then we have had an explosion of musical activity in our scene gig-wise, as well as vinyl-wise. It looked like our scene is starting to develop into something worthwhile with people actually opening up their minds and listening to what other individuals in thir scene have to say.

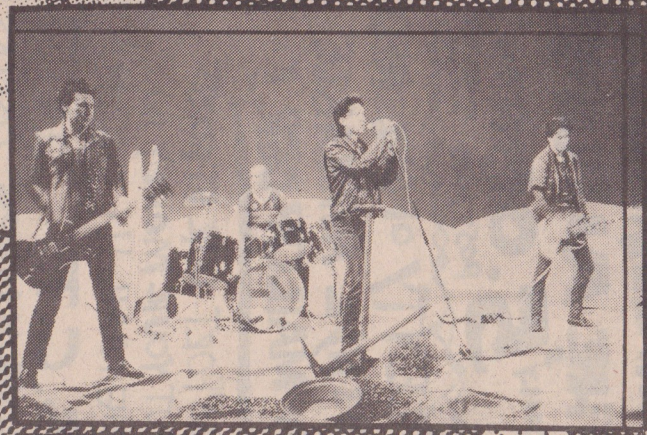
For a start, our fanzine One World is on to its third issue, and now we have nearly all we need for #4. The responses we are getting to the zine worldwide are great. We are getting a few negative responses from within our own shores, but mostly from people with no constructive criticism to give, just abuse and no return address. We are trying to publish the negative responses as well as the positive in order that reader may view both sides. The positive outweighs the negative enormously. More people are getting more involved creatively in our scene- more bands, more correspondance, more inter-scene friendship! Our zine is encouraging the new found positive thinking attitude, punks all around New Zealand are adopting and we really do enjoy hearing from people with positive attitudes like this. It's great!

Now we'll tell you what our bands have been doing. For a starts, ARMATRAK have played a couple of gigs lately. One of them was a farewell party for a friend travelling to Europe (good luck, Karen) doubling with Auckland band SADIST FACTION. This was held at a new venue - The Rising Sun - and went off very well. AMATRAK played an intense set, hampered towards the end by a broken snare drum. The other gig was a double up Halloween fancy dress gig with FIVE YEAR MISSION, who were on their first tour to Auckland. ARMATRAK ripped! Definitely NZ's fastest HC band. Their melodic approach to hardcore is great!. With ages 16-19, they have a unique sound which stimulates every audience. Their youthful energetic approack is just what is needed to fight apathy in our scene. Their four song tape is still available for $2 from Peter Petousis/ 4 Edenvale Rd./ Mt. Eden/ Auckland, New Zealand and they have just finished recording 6 songs, 2 for a split ep with Napier band, FIVE YEAR MISSION, two for a New Zealand compilation being put out by Flesh D Vice's label, Jayrem, and saving two for a 12" in the not so distant future. Their new material is great. A band New Zealand can be proud of. Write to them at the above address.

FIVE YEAR MISSION have also recorded new material and have 2 songs on their split ep with ARAMATRAK, 2 songs for the Jayrem comp, and one other available for tape compilations. Their raw sound is infectious. Their show in Aucklad was their "'bout time they played in Auckland" tour, and it was. We all enjoyed them and are looking forward to their return. Look out for their split ep out in Febuary '86 on Positive Youth Productions. You can write them c/o Brian/ 19 Callipolli Rd./ Onekawa/ Napier, New Zealand.

NO IDEA recently played in Auckland after the release of their "Class War" ep. They hadn't practiced for a while but made a strong showing, lots of fun was had by all, except maybe the girl who decided I deseved a bottle thrown at me while I was dancing. Thank god she was a bad shot! NO IDEA's video was recently aired on our local TV rock show. No self-glorification in this one, just crowd shots. The consensus is that they picked the wrong song for the video. To get a hold of their great "Class War" EP, write to Jayrem/ PO Box 3054 / Wellington/ New Zealand. Their future plans are a live 12" anda possible 7" of an old song off their demo. This band is heaps of fun!

FLESH-D-VICE also toured recently, coinciding with the release of their "Flaming Soul" 7". Their sound has changed. They lean more now towards on edged rock 'n' roll than anything else. Though I missed their live show, I hear they are definitely worth seeing. A powerful band! Thye also had their video aired on TV. Look out for their new lp, "Secrets of the Estranged" and their already releases 7". For more info, write FLESH-D-VICE c/o Jayrem/ PO Box 3054/ Wllington, New Zealand.



FLESH D-VICE

Other sound news: COMPOS MENTIS are having line-up troubles but are struggling along. A "history of" tape out, available from Craig & Heather/ 23A Blue Mountains Rd./ Silverstream/ Upper Hutt, New Zealand. They are very positive people. Drop them a line.

New bands are SADIST FACTION, whose debut performance showed a new approach with varying influences, and SERVICE 42, who are a very young Auckland band with lots of positive things to say. They recently placed highly in an Auckland school-wide talent quest. Keep at it, guys! Oh, yeah, and NO TAG, an old Auckland band recently reformed for a few gigs only to be banned from the local alternative venue forever "because the type of clientelle they attracted scared away customers of the public bar for two weeks."

OK, that about wraps it up for now as far as the NZ scene goes. A friend of mine & I are arriving on American shores in May 1986 to skate and see the American punk scene. If anyone can offer accomadations in any part of the US, please write us as we do want to see alot of the country and would greatly appreciate some friendly faces while we view the US scene. You can write me - Geoff Wright/ 29 Hyperion Drive/ Manurewa/ South Auckland/ New Zealand. I would also welcome mail from anyone in the world wanting to know about our scene and/or trade stuff. So put pen to paper & communicate! I will write back! And US bands, please send contributions to One World/ PO Box 8809/ Symonds St./ Auckland, New Zealand

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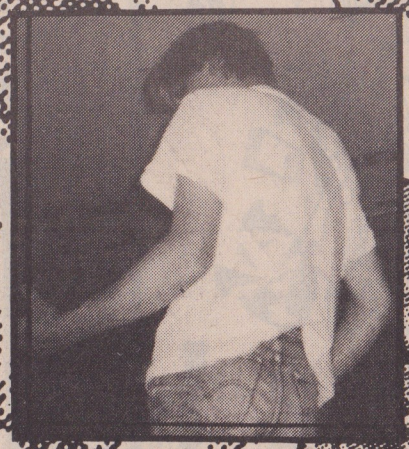

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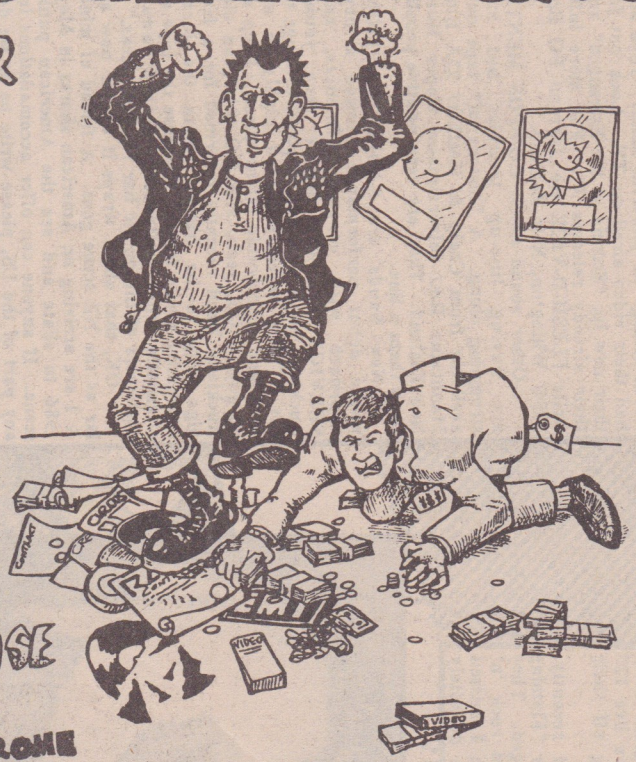

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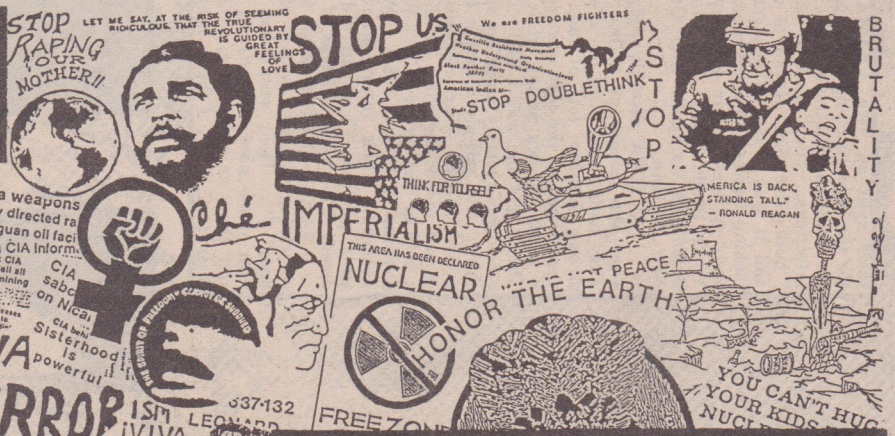

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Senate approves Minnesota theft of Chippewa land

Workers World / Dec. 26, 1985

By Marsha Goldberg

DECEMBER 15—The U.S. Senate passed a bill on Dec. 13 which gives approval to the theft of almost 700,000 acres of land from the White Earth Band of Chippewas in Minnesota.

The bill is an attempt to settle decades of struggle between the Chippewa Nation and the State of Minnesota.

In 1865 the U.S. government signed a treaty with the White Earth Bank of Chippewas guaranteeing them 762,000 acres of land for a reservation in northern Minnesota.

In 1985, only 56,000 acres are left! Ninety-seven percent of the Chippewa's land has been taken away, most of it by illegal and dishonest actions by Federal and state officials, according to Chippewa leaders.

A study by the Interior Department reported that over 100,000 acres were illegally seized over the years by the State of Minnesota and various county governments for nonpayment of taxes—taxes that were not supposed to ever be paid according to the Chippewa treaty. An amendment to the Senate bill that would have returned these lands was defeated.

Under the bill approved by the Senate, the State of Minnesota will have to return only 10,000 acres, although 165,000 acres are now in their hands. And the Chippewas will get only $10.4 million compensation for all the land that has been taken away.

The bill also clears the titles to thousands of acres of land for private owners. These deeds have been disputed by the Chippewa people for years.

The stealing of Native lands in this hemisphere began almost 500 years ago and has continued without let-up to this day.

G irls
A gainst
S exist
H ype

MRR: What was the reason you formed the band?
G: In the beginning we only intended to get together and play a few songs for fun, but it all came together so well that we decided to keep going seriously. Also, we've all wanted to play in a hardcore full-on ballsy band for a long time.
MRR: How long has the band been together?
G: Roughly six months.
MRR:Why the name GASH?
G: Smeer was calling us GASH jokingly and said that would be a good name, and we all thought it was really off, but after a while we thought that we could make it stand for Girls Against Sexist Hype, which seemed to suit the material we were writing. It's like using a sexist name and turning it into an anti-sexist meaning.

BECAUSE YOU ARE A WOMAN

Because you are a woman
you need a fur to wear
theres plenty in the shops
so why should you care

it's your status symbol
your stamp of femininity
if you have'nt got a fur
you must'nt have any money

brainwashed, sucked in,
you conformist fool

because you are a woman
you need a dishwasher
what would your friends think
if you didnt have an airconditioner

the adds on T.V.
will tell you what you need
and you will listen
because you are a woman

MRR: What are the names and ages of the members and what do you play?
G: Anna-vocals 20,Vera-bass 20, Liz-guitar 26, and Smeer on drums at a vintage 29.
MRR: What are the main issues you sing about?
G: Racism, sexism, womens stereotyped roles in society, vegetarianism, spiritual stuff, things that affect us personally and human and animal rights.
MRR: Are you vegetarians?
G: Liz, Vera and Smeer are but Anna is not.
MRR: Do you wear leather goods and makeup?
G: Yes we do, but we are seeking alternatives to animal by-products. The band has mixed feelings about these things as Anna eats meat and hangs it on us for wearing leather goods etc., and we hang it on Anna for eating meat so it makes us all feel hypocritical. Vera says even though I don't eat meat I feel really bad when I feed my cat his chicken and liver or whatever.
MRR: Where do you live and do you work?
G: None of the band work so we can spend a lot of time on the band. Anna lives in Research which is about 20 miles from us. Liz and Vera live at Hardcore House with Smeer and Liddy from DEPRESSION. Liz is Smeer's girlfriend and Vera is Liddy's girlfriend.

MRR: How does Smeer fit into the band being the only male?
G: He stirs us up a lot and hassles us to get our shit together and listen to the drummer! He fits in pretty well and there is no great drama even though he is a mere male.
MRR: How many recordings have you done and where and how much are they?
G: We have released an 8 track demo cassette recorded at Hardcore House, on a 4 track produced by Smeer and Liddy. At the moment we working on some new material to be released on maybe a 12"ep early next year. You can obtain a cassette by writing to Hardcore House. The tape is $6.50 in Australia and $7.50 overseas, which includes a padded post bag and air mail costs.
MRR: What do you think of Women's Lib and stuff?
G: We believe in the sentiments behind these movements but don't believe they should become militant as they seem to become what they are against, that is sexist in their own turn.
MRR: What do you think of violence?
G: Passive until pushed. We believe in peace but also in survival. We don't believe in violence but if threatened we'll defend ourselves.
MRR: What's your opinion of the Melbourne punk scene?
G: It seems to be getting more positive and united. There are many different types of people, including skins, punks, straights, headbangers etc. That's what we noticed at our first GASH gig anyway.

STICK A NEEDLE

Stick a needle in your arm
speed, smack whatever you can
throw some pills down your throat
wash it down with a scotch & coke

get so out of it so you just talk shit
what do you expect, you're full of it
causing agro, spreading lies
you are so destructive, how do you survive?

don't you think about the money you spend
on the shit you shoot straight into your vein
don't you wonder what you're doing to yourself
while your body slowly rots to death

MRR: Who writes the songs and music?
G: Mostly Vera and Liz at the moment and Anna has written some lyrics. All our material is original. No covers!
MRR: Would you like to see more women involved in punk and alternative music?
G: Yes, because it is a totally male-dominated scene and if we can inspire anyone else to get into it, that's great!
MRR: What are your views on drugs?
G:We are not into hard drugs but don't mind smoking marijuana and drinking (a little). People must dicover for themselves how much they can handle as any one who wantrs drugs can get them almost anywhere.
MRR: Do you call yourselves a punk band?
G: Yes!! We are a hardcore punk band but (also like thrash metal as well) are influenced by many different types of music, including punk and pre-punk.
MRR: What do you hope to acheive from this band?
Vera: To become a really good musician able to play all sorts of music with all sorts of people.
Liz: To become a really good musician as well as help and inspire other people, especially women, and to put out recorded materal to get our views across to a wider audience, but above all this, as Anna says, to have fun!!

SOUTH AFRICA

Apartheid, segregation
the splitting of a nation
the black man dies
for the white mans lies
the people of South AFrica
are at war
sacrificing their lives
to change the law
the police use violence
to keep control
government oppression
is taking its toll
a state of emergency
has been declared
since this happened
hundreds are dead

black majority
white minority rule
country governed by
white fascist fools
this repression of humanity
is cruelty and insanity

where will it end
where will it end
hundreds are dead
in South Africa

MRR:What are your favorite bands?
G: DEPRESSION, BAD BRAINS, RENEGADE, FRANK ZAPPA, ALEX HARVEY, LOBBY LOYDE, RUDIMENTARY PENI, SLAYER, VENOM, C.O.C., DRI, PERMANTENT DAMAGE, D.K.'S, MDC, LYNTON KWESI JOHNSON, early ROLLING STONES and hundreds more. Mainly into ultra heavy music (Anna loves réggae) but any form of music played from the heart.
MRR: Does anyone in particular influence your music?
G: No we all just influence each other, although DEPRESSION have been a big influence on us.
MRR: Do you think punk music is changing people's attitudes?
G: Yes it is and people are changing their attitudes toward punk. As a form of music, it seems to make people a bit more socially aware and to think about issues that concern the world as a whole rather than just what affects you. It makes you more aware of the effect you have on things by what you are and what you do andwhat you consume.

Write to GASH at: Hardcore House/ 25 Mimosa Road/ Carnegie. 3163/ Victoria, Australia.

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The following two articles deal with the current state of radio. One contends with U.S. non-commercial radio and its subversion by corporations; the other contains a history of pirate radio in Europe, one possible solution to state or corporate control.

U.S.: COLLEGE RADIO CRUMBLING?

By David Ciaffardini

For a lot of people college radio is the salvation of the airwaves. If not for college radio, there would be few, if any, places on the radio dial where you could tune in and hope to hear any punk, hardcore, experimental music, or non-mainstream rock and roll.

But the purpose of this article is not to praise college radio, but to examine why and how the medium's eclectic and adventurous programming is disappearing as pressures are being put on the stations to adopt the policies and formats of commercial radio--the very thing that most of us tune in to college radio to avoid.

I was encouraged to write about this subject after attending the Intercollegiate Broadcasting System West Coast convention held in November in a fancy Hilton Hotel in San Jose. I returned with horror stories galore about evil record company personnel who used the convention to convince (program and brain-wash would also be accurate) college radio personnel to use their influence at their respective stations to help the record companies sell records.

Warner Brothers was there, RCA was there, Polygram was there, SST was there, Enigma was there--and the message to their captive audience of impressionable youth was the same:

"You are not doing a good job at your college radio station unless you are helping our companies sell records. And the way to help us sell records is to limit the variety of music you play and program our records over and over again."

This message is not too surprising, coming as it does from a group of hardline capitalist business people. The shocking thing was that the college students--several hundred from 12 western states--ate up every word without batting an eye, even going so far as to ask (the question came up over and over again):

"What else can our station do to help your companies?"

And naturally, the record company people were more than eager to answer these inquiries and all the responses boiled down to one single piece of advice:

KISS ASS!

Lest you think I exaggerate, let me quote Steve Tipp, College Promotion man from Warner Bros. who spoke on a panel during the "Record Company Relations" session. One of the students asked Steve what it takes for a station to continue receiving free "promotional" records from a company.

Steve's reply: *"I'll service radio stations if I can tell from their communication that they want to promote our records. It's like if I were (a college radio programmer) approaching a record label, I'd say 'Look man, I have this station, we do concerts, we work with retailers, we want to play your records and we want to help you reach this audience. We WANT to help you sell records.' It's a kind of kiss assy thing, but if you want the records and you want the service, that's what you got to do--you're in that position."*

And the other record company people on the panel nodded in agreement, as did the hundred or so college students in the audience.

Such advice set the tone for the entire convention. In fact, a primary purpose of this annual convention was to provide an opportunity for record companies to get an audience with key personnel (the music directors and program directors) from college radio and use flattery, bribery, and intimidation to convince them to help record companies sell records.

The convention began on an ironical note when it was announced that the convention's keynote speaker, Frank Zappa, cancelled his appearance at the last minute citing a debilitating case of diarrhea (I'm not making this up). Well, someone should have told Frank to show up anyway because his bowel disorder would have fit right in with all the other bullshit layed out that weekend.

To top it off, it seemed like someone's idea of a sick joke when we saw all the convention materials--name tags, schedules, brouchures--emblazoned with an initialized logo bearing the bold capital letters "I.B.S." But as the hours wore on, the letters spoke a true confession--an unspoken motto that hung behind every convention panelist--"I.B.S., I.B.S., I.B.S."

At the "Retail/Colege Radio" session panelists from record companies and record stores taught the college students to communicate with their local record retailers and broadcast songs from records the retailers want to sell.

During this session, several eager beavers in the audience pointed out that a particularly good way for college DJ's to please both the record companies and record store owners is by getting a job at a record store and then using their radio airtime to promote records available in the store.

Another point brought up by SST (an "independent" label that uses major label marketing strategies) representative Ray Farrell, was how radio stations could help themselves get more record company "attention" or better "service" (record biz euphemisms for "free records, concert tickets and chances to rub elbows with the stars of the hot new bands") by getting on the phone to local record stores, telling the store managers what records are or will be receiving heavy airplay and making sure that the stores are stocking planty of copies of those records.

As was the case at each of the workshops we attended, no one in the audience or panels ever questioned or challenged the blatantly commercial strategies that were being mapped out. Again and again it was stressed by both panelists and the audience that the success of a college radio station is measured by the effect the music programming has on record sales.

To give a better idea of the kind of dialog that went on, I will transcribe a few quotes that I tape recorded during the "Retail" session (they are unattributed because of a couple of uncertainties I have about which person said what):

"I think people should be really excited about selling records, not because you're selling records for a record company, but excited because you're having an impact on your market. Sales of a record are a measure of your performance..."

...Another thing KFJC (the college station that hosted the convention) has done is sales research. We wanted to see how effective we were in the market so we would track records we were playing and, for example (comparison) we would track the Pat Benatar record. So you know Benatar is flying 200 copies out the door at Tower and our favorite record is only selling 50 but it's on the way there. It's an educational opportunity that you can use retail for. It doesn't have to be like you are helping the record company or you're prostituting yourself to sell records. You can look at it positively. A lot of people who work in college radio obviously work in retail stores and it almost gives you a double chance to be subversive 'cause you can play what you want and you can promote within the confines of the store, and that's important..."

"Probably one of the best things that happened at my college radio station was when I got a jab at a retail store and abandoned scholastics forever and was working 40 hours a week and also being music director at the radio station. It gave me a feel for what records were real" or what weren't. If I had a Db's records and an Individuals' record, we would be playing both records in equal amounts on the air, but the Db's would be selling five-to-one over The Individuals. This was a real good indication to me as a music director that this Db's record has a lot of potential and we should take it another step further, possibly bring the band to town to do a show and just generally help the band as much as possible but also try to get the most out of that band for our station..."

"Some of you might consider (record sales) charts and stuff kind of bullshit, but a lot of things are, I guess...and it's just sort of the rules of the way things are set up; and if you want to be effective in that medium, you have to accept that they exist and work with them..."

And so with comments like these being repeated and elaborated on, and an audience of college radio program and music directors nodding their heads in mindless agreement, the reality became quite clear: the record industry bigshots have their steely claws around the neck of college radio. With sly smiles on their

faces and briefcaes filled with promotional records and concert tickets, these business people are charming their way into the studios of college radio and, with unbelievable candor, are choking the non-commercial life out of it.

Of course they couldn't accomplish their dirty deeds without the assistance of eager-to-please college radio programmers (especially eager when it might lead to a music industry job), who are becoming record company zombies gobbling up salesmanship hype and spewing it over the airwaves with a collegiate zeal that rivals the efforts of commercial Top 40 stations.

Some readers might be saying to themselves: "So what's the big deal about using college radio to sell records? Magazines hype records, don't they? And musicians need to sell records, don't they?"

Well, unlike magazines, the radio airwaves are a limited resource. Anyone can start writing things on paper and begin handing it out, but only organizations with government permits can briadcast legally.

Because radio is a very powerful, influential limited resource it was decided at one time to create two different kinds of radio broadcasting: commercial and non-commercial. The purpose of creating non-commercial radio stations, of which nearly all college stations are designated, was to make sure that there would always be some broadcast bands unaffected by the commercial concerns of business, airwaves where programming could not be bought by the highest bidder.

By providing non-commercial radio there was hope that it would allow a greater diversity of programming and ideologies expressed over the airwaves and would not be limited to programming that suited the vary narrow concerns of business people who, at the bottom line, are only concerned with how well a radio program succeeeds at getting people to purchase products and services. In the very least, non-commercial radio would tolerate programming that might challenge the unbridled capitalism and consumer mentality that, programs that certainly are not tolerated on commercial radio.

For music fans, non-commercial radio offers a place where a variety of unusual music can be played--music that is not financed by large profit-making companies.

When non-commercial radio becomes a place that companies use to sell records, the people with the most money will always win out. Your average punk band with a record out on their own label will never be able to compete with the large companies who can afford to be on the phone to college station personnel, offering them dozens of free records and concert tickets and subtle hints about possible jobs awaiting them after graduation.

College radio programmers who let themselves be influenced by record company promotional people are being duped. Record companies realize what a profitable bonanza college radio can be. Whereas with commercial radio, companies must spend huge sums of money to get their records played, with college radio it only takes a few free records and concert tickets to grease the wheels. Nowhere else can they get cheaper advertising and a crew of enthusiastic youngsters to keep the wheels turning.

Of course not all college radio personnel have bought into the salesmanship and bigger-is-better propaganda. But all it takes is for a few key people at a station to work closely with the record companies to affect all the programming.

Time and again at the IBS convention, students would ask the promo people how they could make sure that all the DJ's at their station could be made to stick to playing certain records. The solutions offered were simple: set up policies that restrict what people can play on the air. There were a number of methods suggested including having a mandated rotation of a selected number of specified records. Another "less structured, but quite effective method" is to take all the records that the music director wishes to "push" and put them in a stack and mandate that every DJ play a certain number of records from that stack during his or her show.

Audience response indicated that many stations were already using these methods but that "some DJ's still play whatever records they choose." To this, the panelists suggested sitting down for a long talk with the errant DJ, explaining the goals of the station and why it's not in the best interest to have such iconoclastic DJ's on the airstaff. The other solution was to not let any DJ's have access to records or tapes that the music director does not want aired. (In fact, several people I know that produce a variety of high quality records--but don't spend lots of money on college radio promotion--have sent airplay copies of their records to college stations, only to have them returned with notes from music directors asking that their company refrain from sending ANY records to the station in the future).

Conventions or no conventions, the corruption of non-commercial college radio has already arrived and unless you have been following the subject for many years, you might not realize to what great extent big business plays in deciding what records are broadcast. (Simply glancing through magazines like MRR and Sound Choice indicates that there are literally thousands of records and tapes created every year--mostly from individuals or small companies with little or no financial clout--that are effectively barred from radio airplay, commercial or non-commercial.

Protest The Corruption of Non-Commercial Radio

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College radio playlists indicate that during any month the same 10 or 20 records will be receiving heavy airplay at the majority of college radio stations in every part of the United States, from Alaska to Florida, small towns to large cities.

Is this coincidence? No way! It is the result of an elaborate, ingenius marketing structure, orchestrated and financed by the large record companies. Here is how it works: Major labels and many of the larger independent companies have promotional people send out large numbers of "promo" records to college radio music directors. Frequently, especially for stations in the larger markets, the promo people include multiple copies of records. The music directors have the option to either sell them and pocket the cash, trade them at used record stores for other records for the station, or, in a move that makes them very popular, give them away to radio station personnel. Often, enough extra records are sent so that DJ's can give them away over the air, essentially providing short commercials for the records (Recording artists, by the way, don't receive any record royalties on promotional copies of their records).

The delivery of free records is then followed by a phone call to the music director, inquiring about station opinions about the company's records and whether or not the latest releases will make it on to heavy airplay, etc.

Uncooperative radio personnel (though there seem to be fewer and fewer) are often threatened with being cut off from record company "service" with words to the effect of "Why should we send you our records if your station isn't doing anything to help us?" In general, the promo people treat the students as if they were "prilevidged" to be receiving the company's "hot new releases": "Well, we don't usually service small stations like yours, but, you seem pretty eager and interested so..."

Another way of extracting favoritism from college radio is by offering students the "priviledge" of meeting and interviewing the company's latest crop of cool rock and rollers. Or they are offered the opportunity to set up and sponsor a concert for the band--a show at which all the cooperative people at the station wil be admitted free.

Most of the students are so star struck that they don't even realize that they are doing the companies a favor, not the other way around. But just to reinforce the master/slave relationship, when the opportunity arises, the promo people point out that if their station isn't interested in cooperating, they can always let the rival college club, etc., across town put on the concert, swig beers backstage, etc.

Another important, very effective method of manipulation is demanding that in order to receive promotional records, stations must subscribe and "report" to at least one of several college radio journals such as CMJ (College Media Journal), Rockpool, or the Gavin Report. These journals charge huge sums of money for subscriptions and are filled with page after page of record company advertisements (from companies that can afford the extremely expensive ad rates). Stations that subscribe and report to more than one of these journals often receive better record company "service".

These journals contain playlists from the cooperative "reporting" radio stations and articles about the "hot new college radio picks". The editorial attitude throughout these journals is that radio personnel should compare what they're playing with the playlists in these journals. If a station's record programming is significantly different, it is implied (saubtly, very subtly) that the station is somehow unhip or not tuned in with "what is really HAPPENING in college radio". The implication is that if a station is completely out of step, then record companies will discontinue sending tham any records at all.

Part of the reason this record company system is as successful as it is is because of the high turnover of personnel at college radio. Students, fresh out of high school suddenly find themselves in charge of radio stations and so in their insecurity and interest in doing everything "right" they grab on to all the structures of "how things are done" that were in place the year before they arrived. There is an assumption that "this is the way college radio works and has always worked. These are the people you get your records from and will always get your records from." About the time they start learning otherwise, they are no longer in college.

In reality, there are very few "rules" about how college radio should be run. It is an incredible dynamic medium but, probably because there are so few good models from which college programmers might derive inspiration, the airwaves are actually very stagnant.

And there is a very real danger that as college stations become more commercial and more concerned about market impact on record sales and increasing listenerships to rival commercial stations, that the stations will be taken away from student control.

Already there are several college stations where the administration has hired professional music directors to decide what kind of music is appropriate for the station. The next step is

turning the station into a commercial station and hiring a completely professional, non-student staff.

In fact, this has already happened at at least one university. According to graduate student Hudson Luce, the University of Florida in Gainesvile exchanged their non-commercial radio license for a commercial broadcasting license and has turned their student-run station into a Top 40 rock and roll station. The station is now run by professionals (the students were kicked out, and Muzak is piped into the executive offices) and reportedly earns five million dollars a year for the university.

According to Luce, recent efforts to restart a student-run station have been met by resistance from administrators who apparently see such a project as a threat to the listenership of their commercial radio bonanza. Luce said that one student began circulating a petition to start a student station and was offered tuition money and other incentives if he would drop his efforts, which it seems he has.

The purpose of writing all the above is to help people be aware of what is going on. It has taken me several years, including a three year stint as a college DJ, to understand that college radio is not the freeform, non-commercial medium some people think it is.

When I was a college DJ, I did not understand the forces that were manipulating me to play certain records. Having known only commercial radio, simply broadcasting non-hit tracks from million-selling albums seemed like real alternative, freeform programming to my naive ears. Then there were 10 or 20 independent label records that were added to the station record library each week, which I thought provided REALLY radical sounds to shake up the airwaves and listeners' minds.

It was only after graduating in 1981 when I began reading the alternative "undeground" music publications like the now-defunct Op magazine and later MRR and other non-mainstream music publications (few of which were published during my colege days) that I realized I had been duped. There were hundreds of recordings being released every week, copies of which never even made it into my town, let alone the radio station. And because I was not part of, or chums with, the station's programming staff who are always in communication with record company promo people, I did not understand the manipulation that lead to certain records being deemed especially "cool" or "hip" by the top end of the station's hierarchy--a hierarchy that has the power to throw any non-conforming DJ's off the air.

I learned that to find the true alternatives, you can't sit back and wait for them to be dropped in your lap. You have to search them out. Contrary to what the mass media leads us to believe, the best things in life rarely have some promotion person behind them to shove them down our throats.

(Big hype record companies count on radio people to not realize this, always insinuating that if stations don't cooperate they won't be sent any more records and their music programming will go to pieces. Actually, the exact opposite is closer to the truth. There are thousands of independent recording artists eager to send their recordings to any station that might play them).

The potential of college radio to be a broad-ranging, world-healing channel of communication has been stymied by the selfish interests of record companies who continue to encourage college radio to offer nothing but thought-numbing musical entertainment that encourages people to buy records.

Once there is a greater awareness of the pressures that manipulate and corrupt the non-commercial integrity of college radio, people can move ahead and change things and create college stations that offer true alternative, non-commercial programming.

And for those people who feel they have exhausted all the legal channels in their effort to create positive, non-commercial radio broadcasting in their area, there is always the option of taking the risk of creating a pirate radio station. The Spring 1986 issue of my publication, Sound Choice, will include a lengthy, detailed guide to ways in which pirate radio stations can be set up. Copies are $2.50 ppd ($4 non-US) and will be available in mid-February by writing Sound Choice/ P.O. Box 1251/ Ojai CA 93023.

EUROPE: AHOY MATEY!

By Ada Freelunsch

Welcome to Western Europe. Most countries here pride themselves on their democratic traditions. If this tradition happens to be a short one, what happened before is rather forgotten. To this tradition belongs the freedom of speech. The Europeans have always taken a different approach to theirs than that other democratic country, America. In the case of radio, the state retained a monopoly on broadcasting in most European countries. It wasn't until the early seventies that the state's monopoly began to crumble in England, France, Italy, and Germany, and it was during this time that the idea of free radios came into being. Beginning in part as a general protest against the states' monopolies, groups of all kinds began illegally setting up their own transmitters and broadcasting. The motivations behind these groups were as different as their backgrounds -- businessmen rehearsing for the legalization of private radio, revolutionists rehearsing for the revolution, or just various groups on the fringe using the radio for the first time to voice their own views. These acts of radio piracy in themselves were nothing new; illegal radios in Europe have a tradition going back to the beginnings of radio itself. The Germans had a history of Worker Radio Collectives in the twenties leading up through the radios used by the German resistence groups in the late thirties. But the free radios of the seventies, although also operated illegally, must be distinguished from the other pirate stations of the time. Free radio means radio free of any of the usual controls of broadcasting, and resembles something like the society of an anarchist dream -- no state, no parties, and no commerce.

The possibilities of creating free radios arose duirng the seventies out of the near vacuum on the European airwaves. Listeners in most European countries were supposed to be content with two or three national radio stations. Although it must be said that in most countries that states' monopolies on radio concerned only the rights to broadcasting and not the contents of the programs (which were aimed at serving the "entire" public"), the monopoly nevertheless rejected any other alternatives. The very fact of an "official" version of radio had always been enough to provoke groups into taking the matter into their own hands. In the mid to late seventies this began occurring, especially in France and Italy, en masse.

Up to this time, most people's conception of pirate radio came from England during the sixties when illegal radio stations began broadcasting from international waters off the coast. Radio Caroline and Radio Veronica were the forerunners of the movement which quickly turned into a huge commercial enterprise. Although these stations offered no real alternative to the traditional way of making radio, they had a much better idea of the dynamics and the potential of the current music scene. By also introducing the Top 40, all-music format, they were able to lure more and more listerners away from the BBC stations, forcing the BBC into the realization that it was hopelessly out of touch with the musical tastes and attitudes of the English youth of the time. This, in part, led the government to pass new laws making it increasingly difficult for offshore stations to broadcast, until one by one nearly all of them shut down. The BBC then took into their service the most famous of the pirate disc jockeys and offered them jobs at the newly created BBC station, "Radio One," which was based on the style that the pirates themselves had introduced. (Although the offhsore stations have made several comebacks, the British government has always been successful in shutting them down again. Most recently, the American-backed pirate station, "Laser 558," one of Britain's most popular Top 40 stations, was forced to close down after a month-long blockade of supplies to their ship.) The fate of the English pirate radio stations in the sixties provided a good example to the free radio movement of the seventies in other countries. Not only did it show the difficulties involved in taking on the state monopoly, but it also revealed some of the drawbacks of one of the state's alternatives - purely commercial radio. Any Americans unsure of the benefits of commercial radio need only flip on the switch, preferably to AM, and listen to the newest string of advertising jingles or the rantings which pass for radio announcing, not to mention the never-ending promises of "more music coming right up, just stay right here on. . ."

FREE RADIOS

"The results of the radio are shameful. Its possibilities are unlimited. For this radio as a good thing."

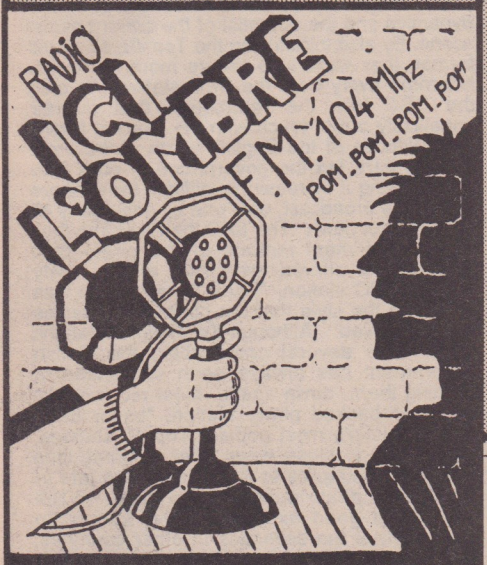
"The radio could conceivably be the greatest method of communication in public life. . . that is, it would be, if it were able not only to transmit but also to receive, which means not only allowing the listerner to hear, but also to speak, and not isolating him but bringing him into a relationship. Accordingly, the radio must get out of the business of delivery and organize the listener as deliverer."

Bertold Brecht, "Theory of Radio," 1932

The advocates of free radios have always been intrigued with the unused potential of the radio. As a medium the radio is unlike any other in its ability to reach large numbers of people over relatively long distances. It needs no elaborate distributions system, as with magazines or newspapers, and functions on a "low" technological level. Using only sound and speech to communicate, the radio ultimately places more demands on its public than television. By leaving room to the imagination, it has the potential to activate people -- in constrast to the all-too-well-known pacifying influence of TV. Unfortunately, the radio's ability to transmit information has traditionally been used merely as a means of distribution, the flow of information going only one way, from the radio to its listeners. Realizing the potential of the radio requires reversing the flow of information. The monologue becomes a dialogue, and the radio as distribution system becomes radio as a communication system.

For the free radio movement, local radio is

the first prerequisite for making contact with listerners. One way in which direct communication can be established on the radio is through the use of the telelphone to broadcast responses or comments from listeners. This practice has little to do with the technique used by commerical radios where the listener is asked to take a quiz, or, for whatever reason, only the first caller is taken. Free radios can, through the telephone, put anyone on the air



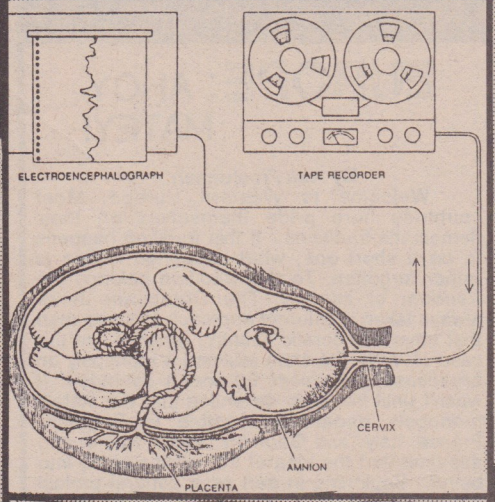
who thinks he has something to say. Airing comments of listeners also allows the radio to function as an alternative news service for reporting events which might not be made public in any other way. People wanting only occasional contact with the radio can also make their own tapes and send them to be broadcast, or anyone who wants to broadcast something themselves is invited into the studio. The ideal of the free radios is that the gap between the radio producers and listeners disappears, so that those who make use of a radio station also help to operate and support it. For this reason many free radios are often collectively run. When the concept of the "open studio" is taken to the extreme even the "technological barrier" is removed by making the operation of the radio simple enough to anyone to understand and use.

Anyone having something to say is welcome as long as he is not representing any parties, lobbies, or other institutions, as these organizations invariably receive sufficient representation elsewhere. Open access to the radio becomes the best defense against unwanted influence from outside organizations. When the listeners themselves have a hand in producing the radio they are also best able to see that their own needs are met. Arguably, the concept of free radios discriminates against the working population, as it is most attractive to those people who have the time and motivation. But this argument can be used against almost any undertaking. The existence of free radios does presuppose, however, that the means of production are available to anyone wishing to use them. Unitl the mid-seventies in Europe this was not the case.

THE END OF THE STATE MONOPOLY

In France during the early seventies, various leftist political groups began reflecting back on the use of the radio during the uprisings of May, 1968. True to form and the wishes of the govenment, Paris-based national stations carried very little news of the initial rioting, which began in Paris. It was only through the broadcasts of the peripheral stations from the neighboring French-speaking lands that the population in the provinces received direct reportage of the events. The peripheral stations, such as Radio Luxemburg and Europe 1 also belonged to the institutional media but were not affected by the French monopoly laws. In the midst of the rioting, journalists from the peripheral stations lost their "professional distance" to the events taking place around them and began broadcasing detailed live reports. The minister of the interior forbade the use of radio telephones and threatened to interrupt the cable connecting the new peripheral stations to their Paris studios. But the cat was out of the bag. The uprisings which spread to the provinces and other European countries culminated in France in a general strike.

In 1975 the French magazine Interferences published an article entitled "A nous la radio" ("The radio should belong to us") announcing the need for an alternative network of local radios to counteract the monopoly of the state-controlled media. For various groups at the time the radio began to look like the ultimate medium in crisis as well as non-crisis situations as a tool for providing "counter information". With a transmitter the size of a shoe box and a three-foot antenna, costing together no more than an average television set, one could broadcast over large areas of a city. . . Some of the first pirate stations to appear in Paris were run by environmental groups and dubbed "Green Radios." These stations stayed in relative obscurity until the communal elections in France in March, 1977, when they then achieved overnight recognition in a political stunt by Bruce Lalonde, a member of one of the environmental parties. As he and other political

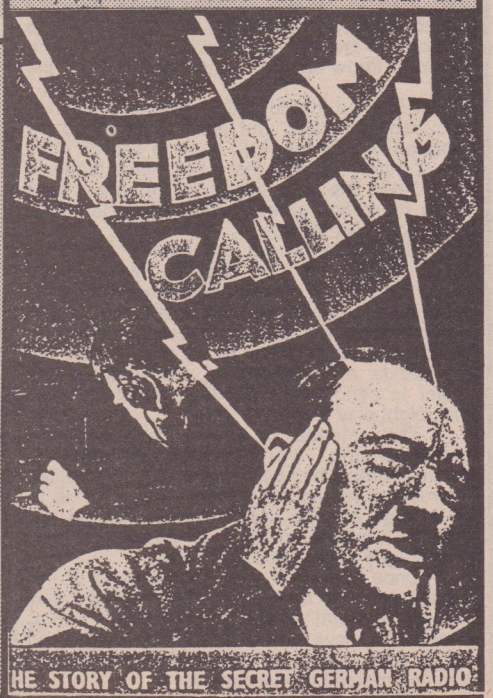


leaders were taking part in a televised discussion on the largest French TV station, Lalonde pulled out a transistor radio and turned up the volutme to let roughly ten million French viewers hear the voice of one of the "Green Radios," broadcasting from the Seventh Arrondissement of Paris. This begins a flood of free radios throughout the country.

Due to differences within the two leading coalition parties, the official reaction of the "radio epidemic" is initially restricted to occasional jamming of stations. While the followers of Chirac from the Gaulist RPR party remain in favor of a strict state monopoly of broadcasting, members of the party of Giscard d'Estaing begin considering the commercial potential of private radios. The parlimentary victory of the rightist coalition of Chirac and Giscard d'Estaing in 1978 brings with the new laws upholding the state monopoly. Through systematic police raids on stations, and confiscation of equipment, stations of all kinds either disband or go underground. Free radios must wait until the next elections for their chance. A second renaissance occurs when it appears that the conservative government is likely to fall. The final onslaught of the illegal stations begins as Francois Mitterand promises legalization in the event of a socialist victory. In "The Awakening of the Radioactive Cadaver," Wolfgang Preikschat describes the months before the election: "One thousand stations throughout the country, over three hundred in Paris alone. Like a scream out of the silence resounds a cacoponie of voices, more than just a multiplying of stations: unmistakently, the voice of the public frees itself, not dependent so much on any information or program, but rather in proclaiming its existence, which has been silenced as long as there has been radio. Since this May in 1981, radio is no longer identical with Radio France, France has more than just one voice. From now on radio wants to do more than report events, it wants to be. Voices, music, screaming, noise, from all directions flooding over the old public order of information. . . this delirious rush spreading itself between 88 and 104 MHz like the rabble in the palace of the hunted king." French radio is changed forever. The sonorous voices of the official stations are still to be heard, but are now scattered among an array of voices and music as varied as the cultures of the western world -- European, Arab, African. One turns the dial along the FM band and muses on what radio can be.

BREAKING THE LOGIC OF THE MIRROR

The first hour of the Italian free radio movement began on January 1, 1975 when a businessman and journalist founded "Radio Parma," the first local FM station. Soon after, hundreds of stations began springing up around the country, making use of loopholes in the Italian broadcasting laws which only regulated TV and radio stations on a national level. Many free radio stations were founded parallel to the youth and student movements in Italy in 1977 and were especially adept at reporting on, sometimes encouraging, the demonstrations which took place in various cities that year. Close contact between the free radios and their listeners allowed for eyewitness reporting and up-to-the-minute news. In Milano, following a two-hour analysis of a demonstration through phone-ins and link-ups with other stations, one observer commented: "An interpretation of what happened emerged from the contributions of the different people involved. . . it's as if during the day things happen in the streets, and during the night things happen through the radio stations. That's important: the whole movement is in contact through the radio." In another frequently cited incident involving the rape of a woman in Rome, immediate phone-ins and announcements over Radio Citta Futtura brought out within six hours ten thousand women on to the streets. Another less dramatic method of news broadcasing by free radios is to leave the choice of the news up to the individual announcers. Each announcer buys two or three daily papers and reads out over the air the



news he or she thinks is interesting. The announcers decide for themselves which papers to buy. Other times, after reading the usual press service news and the local news, an announcer will ask any listeners to call in who might have other news to report.

Several stations, such as Radio Alice in Bologna, were shut down by the police and then reopened several times. On occasion, listeners were able to follow the storming of the station by the police and the pleas from the announcers for their lawyers, up to the last words to go over the air: "They're tearing the mike away. . ." In an interview with the newspaper Rouge, a co-worder from Alice explains: "We tell ourselves, one has to break the logic of the mirror. Information is not only a repetition and spectacularization of what happens in reality, but, rather, it is a means of changing this reality." The institutionalized media presents events, especially in the world of politics, as a spectacle, which actually encourages apathy in the audience as well as distracting it from the politics of daily life. For the members of Radio Alice's collective "A/traverso," free radio was an attempt at "subversive communication," in which any method was legitimate which helped bring the listener out of his apathy and isolation. The language of A/traverso was what in Bologna is called the "low language," to constrast with the offical style of the mass media. Although widely used by the people, this language was considered "obscene" when used on the radio. The local press began a campaign against Radio Alice and were even joined by the newspaper of the Italian Communist Party, Unita, who gave them the name "Radio Porno." While the "obscenity" was coincidental to the language, it was used along with other comments specifically for their shock value. A/traverso: "What counts is smashing the dictatorship of the senses, introducing delirium into the order of communication, vocalizing desire, anger, madness, impatience, and denial. . What is important is not "truer" information about the same facts or information which would be more detailed, comprehensive, coherent, appropriate, or proper. What is important is something else. A different information about different facts." Not content in merely offering an alternative information, A/traverso advocated also subverting the most basic forms of communication, including speech. The form must be made to fit the contents.

While the debate over the roles of form and content and whether they are separable leads quickly into the abstract, the relationship between the two is useful when considering the media. In applying such absolute standards such as "truth" to content (information) one ignores the medium through which the information is delivered. Free radios are an attempt to apply similar standards to the medium.

During 1977 the free radios in Italy banded together to form the FRED (Federatione Radio Emittenti Democratiche), which at one time numbered over six hundred stations, partly as an attempt to coordinate resistance against state pressure on individual stations. Their long-term goal was to form an indepndent advertising agency and news service used by the institutional stations. But the first attempts to centralize the FRED were rejected by the majority of the stations. As the autonomous groups of 1977 tried to consolidate the movement and organize the free radios against the state, many of the political and independently run stations dropped out. The failure of the news service and advertising agency resulted in financial problems for many stations. (A similar attempt in 1985 by the French newspaper Liberation to create an altenrnative independent media network, including radio stations, also failed.) By 1980 a member of one of the leading stations in the FRED predicted the end of the frea radio movement in Italy.

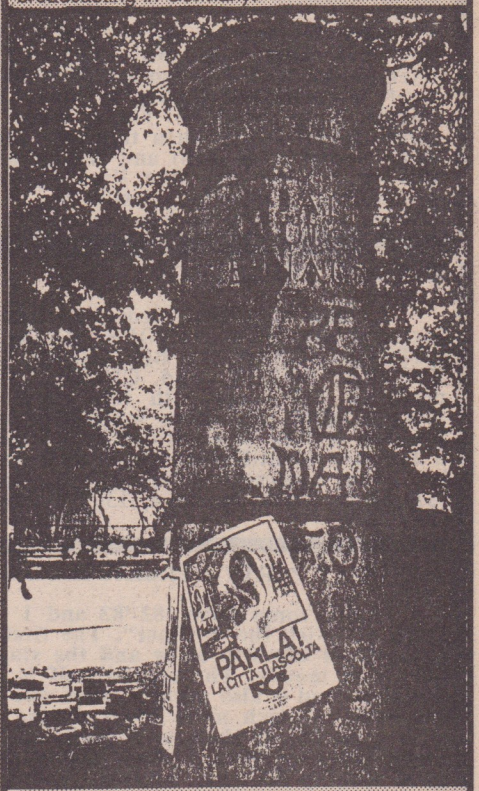
From the very beginning, Italian free radios have had to compete with other private stations, who have always been in the majority, for a space on the airwaves. The lack of control in Italy in the early '80s has led to a situation which could be described as "Survival of the Strongest Transmitter." A station with a large transmitter, operating nearby or on the same frequency as a small transmitter, can literally blast the smaller station off the air. This situation in Italy favors the financially strong commercial and party stations. The only hope for free stations in Italy may be a limitation on thenumber of watts with which a station can be broadcast.

ACTION RADIO

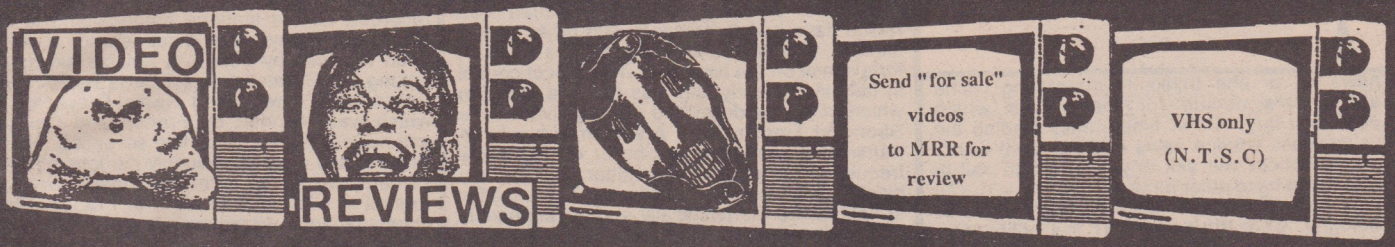
In 1986 West Germany is the only large Western European country remaining with a state broadcasting monopoly, but this will change in the course of the year. Most broadcasting laws are regulated from state to state, and in Bavaria two stations in Munich have already begun operating. Germany has the reputation for lagging behind the democratic developments of other European countries. The major reforms that do take place in Germany are slow and methodic. Because preparations for legalization of private TV and radio stations have taken ten years, the opening of the airwaves in Germany will have little to do with the free for all which took place in France and Italy. Both supporters and opponents of privatization know what to expect. Most of theprivate companies, who are already waiting patiently on the sidelines to start operating, come from the newspaper and publishing business. One of the largest of the print companies entering into the broadcasting field is owned by the heirs of the media biggie Axel Springer, and is most well known for its chain of right-wing boulevard press newspapers. Many people politically to the left in West Germany are against privatisation because of the overall conservative trend of the companies entering into broadcasting.

Supporters of free radio in West Germany are split into two factions regarding the impending legalization. The first faction consists of groups such as the West German Green Party who want to create a place for free radios within the legal system, taking into account, when necessary, that certain compromises will have to be made. This group is concentrating its efforts on publicizing the cause of free radio as a means of having at least some of the principals of free radios written into the new legalization on broadcasting. This tactic has been called "getting a piece of the media pie." The second faction sees fewer opportunities for free radios in the new legislation. Although they are not against privatisation per se, they do reject most of the conditions under which it will take place. They cite the presence of the pirate stations in Germany and other European countries as the best argument in persuading the government to establish a legal forum for free radios. The one point of agreement between the groups is that the potential for free radios can never be realized under the existing conditions. If the new media landscape has no room for the free radios then the split in opinion between the groups will probably evolve into the question of who is willing to continue broadcasting illegally and who is not.

In West Germany the history of free radios also dates back to the mid-seventies, with one major difference. The German government has always strictly enforced its monopoly on broadcasting, making it impossible for pirates to set up studios. The German Federal Post Office, responsible for enforcing the monopoly, uses direction-funding trucks to locate the position of illegally broadcasting transmitters. This can take up to two hours or as little as fifteen minutes. These conditions gave rise in Germany to the use of "flying" transmitters, which are rarely on the air for more than half an hour and always used a different location for their broadcasts. Although most of these pirate "stations" have names and broadcast regularly, their programs are often pre-recorded as an extra protection for those involved. The post office and police have often arrived on the scene of an illegal broadcast only to find a transmitter and a tape recorder. Of the stations broadcasting in the seventies, many have disappeared or have been replaced by others. A notable exception among the German free radios is Radio Verte Fessenhem, now called Radio Dreyeckland, which was founded by French and German anti-nuclear groups in the late seventies. Radio Dreyeckland (meaning roughly the land of three corners) is named after the Alsace area in France in which the borders of France, West Germany, and Switzerland come together. The original location of the station in France served for years as a haven for German groups broadcasting into the southwestern corner of Germany. After its relocation in Freiburg in 1985, Radio Dreyeckland became the first illegal station to openly broadcast inside of the country. Despite confiscation of their equipment during police raids and house searches they were able to carry out their promise of week-long broadcasts in the spring and summer. They are now relying on their reputation and the publicity invovled to help them to continue broadcasting in Germany.



The other remaining bastion for free radios in the north of Germany is West Berlin, where two or three stations are broadcasting on a regular basis. Radio Metropolis announces their broadcasts well in advance and devotes a portion of their programs to a discussion on the media in an effort to publicize the case for free radios. Like many of the pirate stations on the air, Radio Metropolis rejects any situation resulting from privatisation which limits the possibilities for free radios. For some stations the years of fly-by-night existence may have taken their toll. Some groups have given up in light of the overwhelming difficulties invovled in broadcasting in Germany as well as what they perceive to be a lack of widespread support for their activities. Other groups seemed to have switched their tactics. An autonomous group in Berlin has been practising what is called "Aktionsradio" in which they interrupt normal radio broadcasts with their own five or ten minute radio message. Action-radio spots are able to reach a wide range of listeners but are totally unpredictable for the authorities. In contrast to the attempts at alternative radio, these groups describe themselves as "sand in the well-oiled machinery of the media." The future for free Radios in Germany is uncertain, but the dissatisfaction remains.



Due to the amount of material being released, we decided to start a videotape review section. Videotape is now a force to be reckoned with as recent figures show that 30% of all households in the U.S. have a VCR and that number is predicted to increase to 40% by next year. For the first few issues we will attempt to catch up on most of the material that has been released to date. These tapes are now being sold in record stores and even some video stores. One thing to keep in mind is that although sound quality might be low on some tapes, the footage is usually easily discernable and it might be the only way you'll ever get to see some of these bands, whether due to the band's demise or geographic location.

Special thanks to Rough Trade and Systematic for the use of their tapes to review.

Brian Edge

AVENGERS

Live footage of the AVENGERS compiled between '77-'79. 8 songs in all, with clips of TV news, movies, etc. interspersed with live footage to good effect. Although the level of technical quality is lower than usual for this Target tape (due to video cameras being in their experimental stages when this was filmed), the majority is clear (sound is dubbed) and is a great chance to see what this vital band was like live. Approx. 30 min., B&W, professional packaging, plastic case.
(Target Video, 678 So. Van Ness, SF, CA 94110)

BENEATH THE CITY OF LA

A compilation that focuses on lesser-known LA bands. Included are DETONATORS, HAIRCUTS THAT KILL, ENTROPY, CRANDAL BROTHERS, SOMINEX, BROOD, EASTER, SOREX, and CIRCLE JERKS. Each band performs 2-3 songs with fair sound and good, well-lit footage. Mini interviews with some of the bands. Main problem is lack of identification of bands/song titles, only a few are identified through their interview. Approx. 1 hr., color, professional packaging, plastic case.
($18.00 to Keith Bohanan, 7307 Willoughby Ave. #7, LA, CA 90046)

BIRTHDAY PARTY- "Pleasure Heads Must Burn"

13 live songs from '82-'83 and 1 very odd conceptual video of "Nick the Stripper". The first half of this tape is taken from one live show and the stage lighting makes it dark and moody. The second half is taken from another live show and is also dark at times due to stage lighting, but the band is much more lively during this set, and, along with good use of shots of a packed house, made this half much more enjoyable. Good sound for both shows with good quality footage. Approx. 1 hr., color, professional packaging, plastic case.
(Ikon of Factory, 325 Spring St., Room 233, NYC, NY 10013)

BLACK FLAG

9 songs of classic BLACK FLAG with good quality footage and sound of "Rise Above", "Depression", "Thirsty & Miserable", a hilarious "concept" video of "TV Party" and more! The sheer power and aggression blasts forth just like the days of old! 2 live songs and 7 studio. Approx 50 min., with 30 min. of BLACK FLAG and 20 min. of trailers of other Target projects, color, bands/song titles identified by on-screen graphics, professional packaging, plastic case.
(Target Video)

BLACK FLAG - "Live '84"

This is a live tape of a BLACK FLAG show at the Stone in S.F. in 1984. 19 songs in all, including "oldies" like "Six Pack", "Nervous Breakdown", and "Jealous Again". This is a quality documentation of the "new" BLACK FLAG. Top-notch footage, clear and well-lit, with good sound. Approx. 1 hr. 15 min., color, professional packaging, comes with insert with blurry xerox stills from the video, paper stock case.
(Ace Video, 1316 Folsom St., SF, CA 94103)

CRAMPS & ZEV

The CRAMPS live at Napa Mental Hospital, Napa CA, 1978. I think that says it all. B&W footage of the CRAMPS doing 8 of their classics. Included are "Human Fly", "TV Set", and a very fitting "What's Behind the Mask". Overall it's a bit dark and a little out of focus, but that seems to add to the surrealism of the location. Sound is fair and members of the audience even supply some of what they considered "vocals". Poses an interesting question as to who is really "crazy". ZEV is a performance artist who brings together various pieces of metal (lids, cans, pans, etc.) for your audio enjoyment. Shot in '78-'79, the footage is decent and the sound is as good as can be expected. Also included is a trailer of other Target projects. Of note is one song from CRIME's show at San Quentin Prison in 1978. Approx. 50 min., with 20 min. of the CRAMPS, 15 min. of ZEV, 15 min. of trailers, CRAMPS in B&W, as is some of ZEV, with the rest in color, bands/song titles are given by on-screen graphics, professional packaging, plastic case.
(Target Video)

DEAD KENNEDYS VIDEO DOCUMENTARY

High quality footage of the DK's playing the On Broadway's (club in San Francisco) last show (June '84). Brief intro/prologue about the start of the Mabuhay/On Broadway and shots of Broadway and the crowd outside. 14 songs in all with good sound. Approx. 1 hr., color, professional packaging with lyric sheet, plastic case.
($28.20 ppd to RAM Ind. Ltd., POB 1853, Burlingame, CA 94010)

DESPERATE TEENAGE LOVEDOLLS

A motion picture extravaganza by Dave Markey (ex-SIN 34, PAINTED WILLIE). The story of the LOVEDOLLS, "three hot chicks who'll do anything to get to the top". A stunning indictment of the rock 'n' roll industry. Well, not really, but it is a lot of fun. Filmed in Super 8 mm (with consequential Super 8 sound), this film features many LA scenesters. Soundtrack boasts REDD KROSS, WHITE FLAG, BLACK FLAG, NIP DRIVERS, and more! Approx. 50 min., color, professional packaging, plastic case.
($22.50 ppd. to We Got Power Films 3017 Santa Monica Blvd. #310, Santa Monica, CA 90404

FLIPSIDE 1-3,5,6

These compilations feature 12-14 bands apiece, each performing 1-3 songs live, with occasional informal chats with some of the bands. Emphasis is on LA area bands (big-name and small) with plenty of nationwide acts as well (MINOR THREAT, BIG BOYS, 7 SECONDS, DOA, etc.). These videos are definitely the "do it yourself" approach, as the Flipside crew is learning as they go along, #1 being very rough, 2,3, & 5 each getting a little better, and #6 being quite good(referring to camera shots, lighting, technical production). A definite lack of sound quality is the major drawback to these worthwhile videos. No one else has covered as many bands, so if you can put up with garagey sound, these tapes are one of the least expensive ways to document a lot of bands. Each tape is approx. 1 hr., color, homemade packaging, paper stock case.
($20.00 cash or $22.50 by check to Flipside Video, POB 363, Whittier, CA 90608)

FLIPSIDE 4,7

Flipside 4 is a documentation of GBH's first and second west coast tours and was unavailable for viewing. #7 is a "viewer contribution" compilation and features 1-3 songs from 19 bands including ADOLESCENTS, GI, BIG BOYS, and CCM/I REFUSE IT shot in Italy, and BASTARDS/RIISTETYT/LAMA/MUSTA PAARATI shot in Finland. Most bands are taped live, with some studio and some conceptual material. Overall a definite "homemade movie" type quality with resultant "homemade movie" sound. Of particular note is the DANDELION ABORTIONS material, with great use of special effects, and the Italian/Finnish stuff as it gives a glimpse of what it's like in their respective scenes. Big plus: addresses of most bands, given by on-screen graphics at the end of the tape. Approx. 1 hr., color, homemade packaging, paper stock case.
($20.00 cash or $22.50 by check to Flipside Video)

FLIPPER

Use of creative video "tricks" keeps this studio shoot interesting. Overlays, negative and color imaging, and the use of films and slides as a backdrop for the band make it unique, much different from most "straight" shoots, which don't have much else to offer if the band being shot isn't very exciting. An interview is also included, but isn't worth much. 7 songs in all, with good sound. Approx. 1 hr., color, homemade packaging, comes with xerox insert with pictures, paper stock case.
(Ace Video)

HARDCORE VOL. 1

This compilation includes 2-3 songs each from TOXIC REASONS, BLACK FLAG, CODE OF HONOR (dubbed), FLIPPER, DOA, MDC, and 1 song each from SIC PLEASURE, LEWD, and the SEX PISTOLS. The BLACK FLAG, TOXIC REASONS, and MDC material has been previously released on their respective Target tapes. All bands are shot live with high quality footage and sound. Relevant clips of TV news, movies, etc. are interspersed with live footage to good effect. Approx. 1 hr., color, bands and song titles are identified by on-screen graphics, professional packaging, plastic case.
(Target Video)

HARDCORE VOL. 2

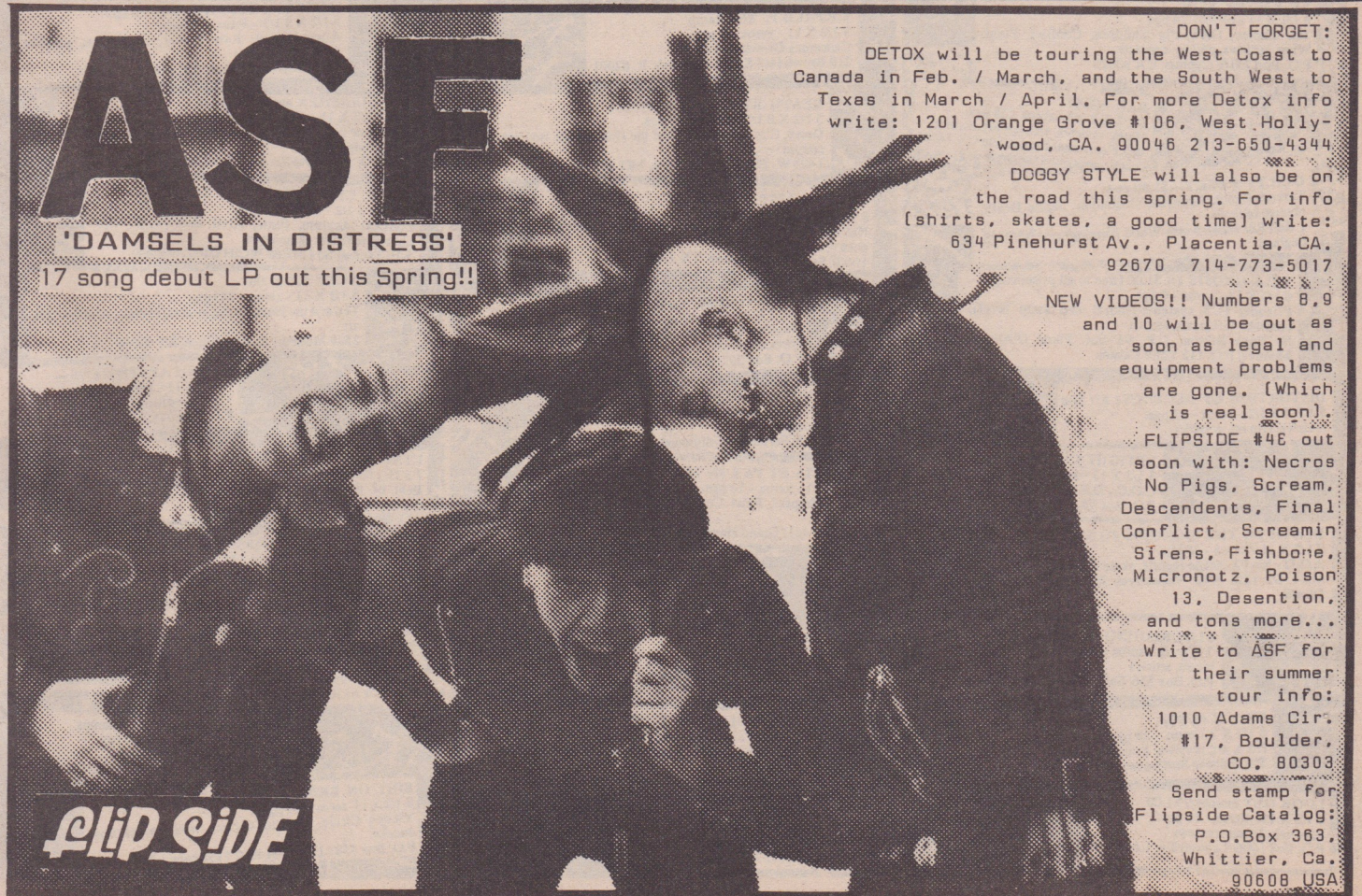
This compilation includes 2 songs each from KILLING JOKE (songs are used as soundtracks for montages, no live footage), SLEEPERS (shot in '78, dubbed, B&W), TSOL ('82), CIRCLE JERKS ('80, dubbed); 3 songs from the BAD BRAINS('82, supercharged action!), and 1 song from the GERMS ('78, dubbed, B&W, footage is dark and slightly blurry). All bands are shot live (except KILLING JOKE) and all footage and sound is good quality (except GERMS). Relevant clips of TV news, movies, etc. are used to good effect. Approx. 30 min., color (except where noted), bands and song titles are identified by on-screen graphics, professional packaging, plastic case.
(Target Video)

LOUDER, FASTER, SHORTER

A live shoot of UXA, DILS AVENGERS, SLEEPERS, and the MUTANTS from a coal miners benefit at the Mabuhay in SF in 1978. One song from each band, with exceptionally clear footage (originally shot in 16 mm) and good sound. Top quality production. Approx. 20 min., color, professional packaging, plastic case.
(Delta Video, POB 882331, SF, CA 94188)

MDC & CRUCIFIX

Both bands were taped live at the On Broadway in SF. CRUCIFIX does 7 songs, MDC, 8. Overall good quality, well-lit footage with good sound. Some clips (TV news, movies, etc.) and graphics inserted to good effect with MDC's footage. The graphics inserted with CRUCIFIX's material were objected to by the band, who were trying to stop distribution of the tape. Also included is a trailer of other Target projects. Approx. 50 min., with 15 min. each of MDC and CRUCIFIX, and 20 min. of trailers, color, bands/song titles given by on-screen graphics, professional packaging, plastic case.
(Target Video)



DON'T FORGET:
DETOX will be touring the West Coast to Canada in Feb. / March, and the South West to Texas in March / April. For more Detox info write: 1201 Orange Grove #106, West Hollywood, CA. 90046 213-650-4344

DOGGY STYLE will also be on the road this spring. For info [shirts, skates, a good time] write: 634 Pinehurst Av., Placentia, CA. 92670 714-773-5017

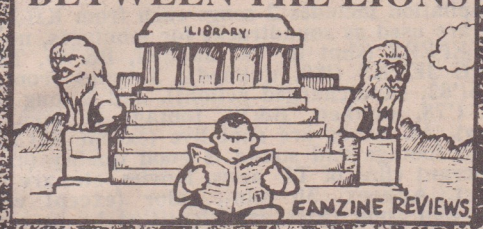
NEW VIDEOS!! Numbers 8,9 and 10 will be out as soon as legal and equipment problems are gone. [Which is real soon].

FLIPSIDE #48 out soon with: Necros No Pigs, Scream, Descendents, Final Conflict, Screamin' Sirens, Fishbone, Micronotz, Poison 13, Desention, and tons more...

Write to ASF for their summer tour info: 1010 Adams Cir. #17, Boulder, CO. 80303

Send stamp for Flipside Catalog: P.O.Box 363, Whittier, Ca. 90608 USA

BETWEEN THE LIONS



Welcome to another installment of "Between the Lions". Just a couple reminders before you read on..... Please always remember to send postage (either money, IRC, or stamps) when ordering zines. The amount should depend on the size of the zine and the country it's from. Secondly, when sending in zines for review, remember to include information as to what the zine should sell for, namely if it's from overseas.

Again, I urge you to send in your zine for review and in trade we will send you a copy of MRR that contains the review. Good luck, stay creative, and keep the faith!!! - Martin

BELIEVE IT OR NOT #20/ 50¢ ppd.
8 1/2 X 11 - xerox - 24 pgs.
Dissension, Final Conflict, After Taste, scene reports, art, reviews, photos
P.O. Box 1381/ Downey, CA 90241

HOSTILE SEEDS #2 / $1.00
8 1/2 x 11 - xerox - 10 pgs.
Pent Up Aggresion, Rest in Pieces, reviews, clip art
3312 Magnolia Ct./ Bettendorf, IA 52722

BULLSHIT MONTHLY#11/ $1.00 ppd.
8 1/2 X 14 - xerox - 12 pgs.
A.P.P.L.E., Ultra Violence, R.K.L., reviews, comics, photos, local news
89 58 215 Pl/ Queens Village, NY 11427

ANTI MEDIA #8/ 93¢
8 1/2 X 11 - xerox - 14 pgs.
New article clip art, political, informative
824 Haggett/ U.W., GR -10 / Seattle WA 98195

S.F.T.G. #1/ $1.00
8 1/2 X 11 - offset - 24 pgs
The Choice, DK's, Pig Children, Conflict, Plain Wrap, reviews, photos, contacts
P.O. Box 2516/ Cypress, CA 90630

BAD MEAT
5 1/2 X 8 1/2 - xerox - 28 pgs.
Hates, reviews, articles, art, comics
412 Fleetwood/ Bartlesville OK 74006

GUILTY FACE #1/ $1.50 ppd.
Terveet Kadet, Bannylst, Onslaught, Septic Death, photos, reviews
1 Bell Rd/ Handsworth Wood Birmingham/ B201NS England

TELE-GNOSIS #1/ $1.00 (free to all prisoners)
8 1/2 X 14 - xerox - 6 pgs.
Prisoner (US systems-federal and state level): contacts, info,news, advice
R. Ynes Breton/ C.P. 95 Stn. Place D'Armes/ Montreal P.Q. 112 Y3E9 Canada

DISTORTION OF DECENCY! #1/ 50¢
5 1/2 X 8 1/2 - xerox - 12 pgs.
reviews, clip art, graphics

UPTIGHT CITIZENS monthly/ free
8 1/2 X 11 - xerox - 10 pgs.
C.O.C., D.R.I., Humongous, poetry
P.O. Box 782/ Tonawanda, NY 14151

DEATH TO THE SICKOIDS #1/ 64¢
8 1/2 X 11 - xerox - 18 pgs.
A.O.D., No-FX, scene reports, skate news, comics
4184 W. 13th Ave/ Vancouver B.C. VGR 2T6/ Canada

FLOURISHING WASTELAND #2/ $2.00
7 X 8 1/2 - xerox - 20 pgs.
letters, articles
P.O. Box 336/ Salt Lake City, UT 84110

FROCK #8/ 99¢
8 1/2 X 7 - xerox - 28 pgs.
DK's, art, reviews, contacts, listings
326 Dolbeau Str/Quebec City PC/ 615 2R3 Canada

LOOK OUT monthly/ $1.00
8 1/2 X 11 - xerox - 10 pgs.
editorials, letters, reviews
P.O. Box 1006/ Laytonville, CA 95454

REMNANTS #5
8 1/2 X 11 - xerox - 30 pgs.
editorials, poetry, reviews, art, contacts
P.O. Box 2211/ Fullerton, CA 92633

RIDING THE BLINDS #5/ $1.00
8 1/2 X 11 - xerox - 16 pgs.
Sorry, Raunch Hands, Red Hot Chili Peppers, reviews, poetry
1424 N. Concord Ave/ Santa Maria, CA 93454

VULGAR BULGAR #1/ 50¢
7 X 8 1/2 - xerox - 20 pgs.
editorials, poetry, comics, art
1963 Meldrum Ave/ Gloucester, Ontario KIJ 7U6/ Canada

LIVELY ARTS #3/ free
5 1/2 X 8 1/2 - xerox- 24pgs.
Hawkwind, Mentors, Rat Scabies, Subhumans, reviews, photos
P.O. Box 4906/ San Diego, CA 92104

TROUBLED TIMES #5/ 60 ¢
8 1/2 X 11 - offset - 16 pgs.
editorials, reviews, Black Flag, letters, photos
P.O. Box 1539/ Santa Cruz, CA 95061

COMMON LEVEL #4/ $1.50 ppd.
8 1/2 X 11 - xerox - 26 pgs.
letters, Descendents, Landlords, Minutemen, reviews,comics, photos, info
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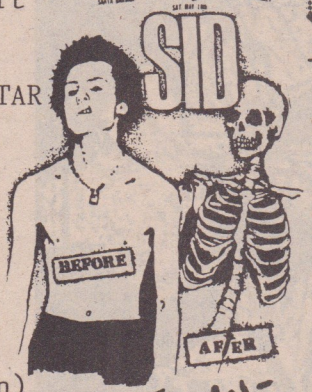

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A.S.F. - "Damsels in Distress" LP

ANTI-SCRUNTI FACTION champion the grungorama attack on their debut LP. The lyrics and punky spirit of this band goes a long way, but the sameness of the songwriting detracts from the album's ultimate impact. I'll tell you one thing: if the whole album were as hot as "Suicide Note," an impassioned thrasher, they'd have dynamite here. (SS)
(Flipside, Box 363, Whittier, CA 90608)

ABEYANCE - cassette

The sound quality is passable, but had it been well done you'd be in for a thrash treat -- excellent stop-and-go stuff with power. Hope they'll get into a good studio. (TY)
($3 to Devon G., 1401 Strong Dr., Las Vegas, NV 89102)

ARTLESS - 12"

Well, actually this is half of a 12", with an etching (come up and see my...?) of Mykel Board (the star of this disc?) on the backside. ARTLESS presents their version of thrash and punk, incorporating saxes (non-offensively?) and Mykel's pseudo-conservative lyrics ("How Much Punk Rock Do You Hear in Russia?," "We Want Nuclear War," "We're Republicans," etc.) And hey, great liner notes! (TY)
(Placebo, P. O. Box 23316, Phoenix, AZ 85063)

ARTLESS/G.G. ALLIN - split LP

Yup, a match made in... Anyway, Mykel Board's ARTLESS material is the same as what apears on the recent Placebo Records one-sided 12", while I don't know nor care if G.G.'s stuff was previously released. This label wants to license more U.S. bands for European release. (TY)
(Holy War, c/o Dirk Ehlert, Saseler Mühlenweg 30, D-2000 Hamburg 65, W. GERMANY)

ATTITUDE ADJUSTMENT - "Dead Serious" cassette

The brain blow to smithereens as this nitro-charged speedcore whip hauls at 1000 MPH currents of wind blown mayhem. Perhaps the best yet in non-stop, tight, aggressive, zoomfests of energetic action that cleans the table in the chaotic fashion. Good lyrical content adds to the ferociousness of this rambunctious five-piece. (Pus)
(Andy, P. O. Box 339, Orinda, CA 94563)

BIG BLACK - "Il Duce/Big Money"

Throbbing, pulsating, driving intensive Post Punk with gnarly distorted vocals. Maintains the edge while striving to be different, yet somehow ends up like KILLING JOKE anyway. (TY)
(Homestead Records, Box 570, Rockville Center, NY 11570)

BLACKJACKS - "Dress in Black/Generic NYC Woman"

This Boston-based band cranks out powerful pop-punk. Owing more to '70's bands like the REAL KIDS than '60's rockers like the REMAINS, their sound will appeal to lovers of powerful rock'n'roll, hence its release in Australia where that sound still reigns supreme. (TY)
(Mr. Spaceman Records, P. O. Box 548, Pascoe Vale, Vic. 3044, AUSTRALIA)

BRAINZ - "Elementary Monster/Terra"

This odd release from the Phoenix area could go over with metalers, punks, psychedelias, and rockers -- a really bizarre mix of styles. Something for everybody, or maybe nobody... (TY)
(No address)

BLAST! - "The Power of Expression" LP

In their early days they were M.A.D. (see Not So Quiet comp) and were a raging thrash band a la BLACK FLAG of '82. Then BLACK FLAG and SSD changed to a "heavier" sound, and so did these guys (now BLAST!), only they hung to it. This LP captures that "power" hardcore sound well, combined with angry yet positive lyrics, and even a few thrashers thrown in. A strong release. (TY)
(Wishing Well Records, 10949 La Carta, Fountain Valley, CA 92708)

CHRISTIAN DEATH - "Believers of the Unpure" 12"

Always been a fan of this morbid, upbreat Gothic craft with the grenzied guitar cries, and this 3-song 12" keeps the faith. Tight compositions make for exceptional deliverances in the title track and the harmonious "Between Youth," keeping the haunting appeal and vigorous drum poundings. Will taunt you with the mystic aura and special effects of an eerie soundtrack yet paced a bit stronger. (Pus)
(Jungle, 24 Gaskin St., London, N12 R4 ENGLAND)

DC3 - "The Good Hex" LP

I took a lot of grief for liking the first DC3, record, but it was okay because it had memorable hooks and riffs. But there isn't much to defend here. They're guilty of all the retro-rock behavior that people have been dumping on them. Too bad. (Dog)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

DAYGLO ABORTIONS - "Feed Us Foetus" LP

Long time no see from these Canadians, and they're back with a vengeance. One side features most of their now out-of-print first LP, and the other is new material. The new stuff is a little metal-tinged at times, but old and new are rockin', classic punk. Dirty, violent, obnoxious, and lovable, DGA have their hearts in the right place. (RS)
(Toxic Shock, Box 242, Pomona, CA 91763)

DEEP SIX - "Complaints Dep't/Rockin' At the Rideau"

This is aggressive rock'n'roll distinguished by intriguing vocal choruses on both sides, as well as prominent lead breaks. I enjoyed "Complaint Dep't" better of the two songs here, if only for its studied poppishness. Fun. (SS)
(Nomad, P. O. Box 11, Station A, Ottawa, Ontario, CANADA K1N 8V1)

DECONTROL - "Born to be Wild" EP

Surprise of surprises, I liked this. Punk with a genuine pop sensibility combines with metal on the two songs from the flip of this EP -- the vocals are gruff, the music gritty and mean. DECONTROL's cover of the STEPPENWOLF standard connects with abundant energy -- so much so that I hardly noticed the flailing guitar leads. Recommended. (SS)
(Decontrol Corporate Plaza, 411 Old Forge Rd., Media, CA19063)

DULL - "She's A Nuclear Bomb/Reach Out and Grab"

A Geza X production job, these tracks combine elements of punk, metal, and '70's R'n'R, perhaps exemplifying their proclaimed influences of "GRAND FUNK RAILROAD and the TROGGS." Decent, but not overpowering. (TY)
(Budget Ranch Records, Box 242, Pomona, CA 91769)

END - "Revenge/No Morals"

Adam (ex-FACTION) and friends come up with a couple of almost power-pop tunes, which means lots of melody and hooks powered by punchy and guitar-oriented backing. Good effort. (TY)
(IM Records, 15466 Los Gatos Blvd., suite 109-222, Los Gatos, CA 95030))

EXECUTIONER - "In the Night" 12"

This former hardcore band has gone the way of the buffalo (or is it the dinosaur?), opting for an older metal sound meets '70's rock meets post-punk. Of the six songs, only "Talk of the World" (speedcore) contains any real zip, though the vocals really detract from it. Lyrically, it's quite "dark" and self-absorbed. (TY)
(Rick Juarez, 115 Race St., San Jose, CA 95126)

FALSE PROPHETS - LP

After all these years! This classic NYC punk band is powerful, rockin', full of hooks, and have unrelenting political prowess in matters social and political. They include recordings of their now hard-to-find singles plus lots of other great songs. My life is now complete. (RS)
(Alternative Tentacles, P. O. Box 11458, San Fran, CA 094101)

FASTER POISON - cassette

Straight-forward. first stage thrash that touches base with alot of other young hardcore bands. The potential is there, and needs time to develop. With this 11 song studio demo comes some classic stop-and-go thrash that is dominated by severing buzzsaw sound. Basic. (MS)
($2.50 to 1466 Thatch Palm Dr., Boca Raton, FL 33432)

FIVE BALLS OF POWER - "Operations in Musical Warfare" cassette

A 28 song release displaying the BALLS' hard-hitting but almost pop hardcore sound. There's a lot of attention on melody, vocals, and backup singing, as well as many changes within songs. This can be annoying, but their overall power and unrelenting energy carries it off. Pro job, fine lyrics too. (TY)
(Curt Grove, 12 Dyer St, Laconia, NH 03246)

FISH KARMA AND THE HEADACHES - cassette

FLIPPERISH trash meets folk rock? Definite "sun damage" here, garage charm, and nutso/intelligent lyrics. Early Dylan gone punk rock. (TY)
(Addled, P.O. Box 40421, Tucson, AZ 85717)

FOLLOW FASHION MONKEYS - LP

Surprise, surprise, surprise! Full on melodic thrash, varying speeds and Keith Morris-type vocals creates an interesting combination of early D.C. and SoCal HC. Lyrics rant, rave, and communicate thought-provoking ideas and attitudes. Both refreshing and inspiring, all packed into 16 songs. Recommended. (MS)
(914 Glenwood St., Emmaus, PA 18049)

FOREIGN OBJECTS - "Into the Squared Circle" LP

Makes me feel like I'm in a time warp, shipped back to some hokey '77 scene. This is early garage punk meets new wave, rock'n'roll, and wrestling mania. I've heard the DICTATORS are reforming, so this could become a trend. (TY)
(Breakthrough Records, 25 2nd St., Chelmsford, MA 01824)

GANG GREEN - "P.M.R.C. Sucks" 12"

Four songs, two of which come from their first demo and fall into the great GANG GREEN tradition, the remaining two being different cover versions of TIL TUESDAY's AM radio hit "Voices Carry". AC/DC covers would have been more exciting. All in all, just two great songs. (MS)
(Him Records, Box 1292, Concord, MA 01742)

GUNS - "Roadkill" cassette

This GUNS (not the Ohio band) is a one-man project of George Smith of SENSELESS HATE. Playing guitars (tough), bass (driving), and drums (tight), this is powerful punk with both the crunch of '78 and the imagination as well (from pop/punk to slight experimentation). (TY)
($6 to Ladd-Frith, P. O. Box 967, Eureka, CA 95502)

IMPULSE MANSLAUGHTER - cassette

Could you guess they're speedcore? Pretty good actually, though the drumming lags a bit. Gruff vocals and raunchy thrash guitar with metal inflection. Practice tape but decent sound quality. (TY)
($4 to Rotton Wank, 4735 N. Washtinaw, Chicago, IL 60625)

IGUANAS - "The Only Sound" cassette

They say they're one of the best bands in America. Well, I can honestly say they're the kind of band you'd like to have in your scene. They straddle the line of sludge/garage music and weird spazz sounds. Kinds of like having IGGY sing with the BIRTHDAY PARTY in the bad part of town, during a thunderstorm, without a decent P.A., and not enough beer. You get the picture. (Dog)
(Alan Wilson, P. O. Box 1142, Topeka, KS 66601)

KGB - "Rock Hudson/Plastic Liberal"

I guess it was inevitable, so here's a '77 style send up, retardo/reactionary lyrics and all. The A-side equates AIDS to decadence and Hollywood--sheer genius. The flip is equally 'brilliant', attacking liberals as being the ones in the way of freedom. Hmmm, guess they've been asleep since Ronnie took over. (TY)
(Velvet Elvis Records, P.O. Box 23336, Minneapolis, MN 55423)

KILSLUG - "Answer the Call" LP

With this album, KILSLUG dirged their way into aggravating the hell out of me. Good, bassy guitars hold down a dose of dark, dischordant hardcore in the basic FLIPPER mode, but devoid of hooks or power. Nothing really drew me in on this LP. (SS)
(Taang, P. O. Box 51, Auburndale, MA 02166)

LEAD - "Return Fire" cassette

If self-righteous Christianity and punk are your bag, go for it. Well-done hardcore it is, but you get 20 songs telling you about "the Lord" and why you're wrong about everything until you accept "Him." I'm waiting for a Toothfairy HC band myself. (TY)
(Julio Rey, 10811 SW 67 Dr., Miami, FL 33173)

NEW DISEASE - "When Everyone Has Passed By" cassette

Out of Baltimore. this tape has a live feel to it. Lyrics are pissed off but intelligent, music is heavily rhythmic hardcore with good vocals. Should be something real good if they stick with it. (TY)
($3 to Boring Productions, 3403 Springhurst Ct, Reistertown, MD 21136)

NUMB SEX - EP

Real garage hardcore punk. Most of the songs are medium paced with super-gruff vocals and raw as hell noise guitar. Good garage. (TY)
(Incas Records, 272 Benham Ave., Bridgeport, CT 06604)

OBLIVION NOW - "Tape One" cassette

Despite the homemade sound quality, there's still plenty to listen to here. Their ominous overtones permeate fast-paced guitar/noise raves and slower/experimental/ industrial dirges, making for an eerie but non-cliche horrific mood. Much potential, as long as they maintain their edge. (TY)
(P. O. Box 2262, Provo, UT 84603)

OYSTERS - "Green Eggs and Ham" LP

This Boston-area band is composed of members of now-defunkt STRANGLEHOLD, which explains the catchy guitarwork and the overall rawness. This band's potential falls short due to the new sound, making a firm stand in the college radio crowd. The power is put aside for a more poppy rockin' sound, which is sad, but comes as no surprise. (MS)
(Taang, P. O. Box 51, Auburndale, MA 02166)

PANDORAS - "Stop Pretending" LP

Much more produced sound than their earlier raunchy classics, sometimes including a disco-ish sound. Yech! While there are some garage ravers here, the bigger sound doesn't become the PANDORAS much, and that's especially telling on their new version of "You Don't Satisfy." Let's Do Right" and"It Felt Alright" are pretty hot, though. (TY)
(Rhino Records, 1201 Olympic Blvd., Santa Monica, CA 90404)

PEACE CORPSE - "Terror of History" 12"

Bill of Toxic Shock fronted this band back when, and I guess couldn't resist releasing this somewhat Death Rock relic "posthumously." Actually, lyrically it's not Death Rock (more intelligent than that!), but it's the overall sound, enhanced by lots of production, that gives it that "ghostly" feel. Well done, if you like that heavy, power sound. Excellent guitar noise from Julianna. (TY)
(Toxic Shock, P. O. Box 242, Pomona, CA 91769)

PEACH OF IMMORTALITY - "Talking Heads '77" LP

Outside stuff aimed at smashing both pretentious arty/industrial music and the stagnant aspect of hardcore. Whether they accomplish this or not remains to be seen (heard). To quote the press release, "They will use anything at their disposal to fucking obliterate everything." Sounds like it. (TY)
(Adult Contemporary, 2151 CA. St. NW #402, Washington D.C. 20008)

RIPCHORDS - cassette

A three-song demo that's really good, though it seems totally out of time and place (nice change, though). The tunes combine older-style punk tunes and raw, powerful playing, much in the way some of the early English, and especially Irish punk bands did. Enjoyable. (TY)
($2 to Bill Kizziah, 2924A Columbiana Rd, Birmingham, AL 35216)

SCENE - "High Numbers/Shout"

A mod band that "springs from the Maximum R'n'B tradition" (early WHO expression), their accent is on rock'n'roll and not ska. This group is integrated racially and sexually, and rocks good, more in the manner of the JOLT than anything else in recent memory. Good ISLEY BROS. cover, and record dedication to the African National Congress rebels in South Africa. (TY)
(Barton Campbel, 251 Fenimore St., Brooklyn, NY 11225)

SHORT DOGS GROW - cassette

San Francisco's newest garage band comes above ground with a raw cassette that perfectly imitates their stage appeal. Rockin', hook-laden, goofy (even when serious), wild, immature, satirical, and completely genuine. Watch out for these guys -- you'll be humming their songs before you know it. (RS)
(P. O. Box 26538, San Francisco, CA 94126)

SISTER RAY - "Coming to Terms" EP

With a name like SISTER RAY I expected a real pronounced VELVET UNDERGROUND sound, but not so. There's some '60's influences (punk, Batman theme type guitar), as well as early U.S. '70's punk sound. All four tunes cook, with the guitar being the driving force. Nothing flashy, but they rock. (TY)
(Sam D'Angelo, Box K, New Middleton, OH 44442)

SNAKE-OUT - "Gollywobblers from Hell!" LP

The CRAMPS meet the old FLAMIN' GROOVIES? Raunchy R'n'B meets countryish rock'n' roll meets surf. Nothing new, not quite psychobilly, but okay fun stuff.(TY)
(Metro-America Records, P. O. box 37044, Detroit, MI 48237)

SOUL ASYLUM - "Made to be Broken" LP

This band has always done great pop and post-punk but I have never been able to dig out those essential hooks. I guess they transcend them, because this is a fine recording full of melody and great rockin' moments. They seem to have split it into a rockin' and melodic side, but whichever way you splice it, these guys deserve attention. (RS)
(Twin/Tone, 2541 Nicollet Ave S., Minneapolis, MN 55404)

TOXIC REASONS - "Within These Walls" LP

Okay, this is a "rock" album, meaning the accent is on tunes, power, and production. What it's missing is the excitement and spark of this band's earlier releases. Punk background music? (TY)
(T. Reason Records, 326 6th St., San Francisco, CA 94103)

VARIOUS ARTISTS - "Back from the Grave, Vol.6" LP

More two-chord rants about unresponsive gurls. I keep waiting for the quality in this series to decline so that I won't have to bore everyone by reiterating how great these reissues are. But I guess I'll have to wait longer, for this volume has mind-numbing '60's punk gems by the SHAMES, SAVOYS, BARRACUDAS, etc. One of the few series which can honestly be described as "all killer, no friller." (JB)
(Crypt, Box 9151, Morristown, NJ 07960)

VARIOUS ARTISTS - "Does Anyone Here Know How To Tune a Guitar?"

The bulk of the bands here hail from Ontario (ANGRY RAISINS, AFHAKKEN, PORCELAIN FOREHEAD, MADHOUSE, APB, TERMINALS and more), while the remainder are from scattered U.S. locations (BLATANT DISSENT, 1/2 JAPANESE, PSYCHOTIC NORMAN, etc.). Mostly punk, with some thrash and experimentation. Good sound quality. (TY)
(Ken Rentner, 37 Tollerton Ave, Willowdale, Ont, CANADA)

VARIOUS ARTISTS - "Hurricane Party" cassette

A furious-paced comp from bands all over the U.S., most of which are pretty good sounding. Some groups are STEVIE STILETTO & SWITCHBLADES, REALITY OF TRAIL, MAGGOT SANDWICH, SHELL SHOCK, GROUP OF INDIVIDUALS, LEGION OF DECENCY, PSYCHO-DRAMA, and several more. Lots of music, lots of energy. (TY)
(Kaos Music, P.O. Box 9391, Pensacola, FL 32513)

VARIOUS ARTISTS - "Make It Work" EP

Some great Connecticut punk and HC can be heard on this 7-song EP which comes free with the third issue of Run It fanzine. VATICAN COMMANDOS, YOUTH OF TODAY, CHRONIC DISORDER, and SEIZURE appear -- a well-rounded bunch, to say the least. Music varies from intense thrash to funnypunk. Sound quality's a bit on the bad side, but it's worth getting your hands on. (MS)
(17 Poplar St., Waterbury, CT 06708)

VARIOUS ARTISTS - "Message from America/Hardcore Has Come Of Age" LP

Sadly, the two biggest names score very low, overall. MENTAL ABUSE for being too long and metal. and the tracks by AGNOSTIC FRONT for being too dumb. Younger bands like SEIZURE, VIOLENT IMAGE, and SUBURBAN FLASHBACK come out with some real cool songs, though, for the real surprise of the album. (Dog)
(Urinal Records, RD2 Box 200, Branchville, NJ 07826)

VARIOUS ARTISTS - "Pebbles #17" LP

A non-geographical comp, this one is a cut above some of the previous multitude. The OTHERS, ROGUES, BRIMSTONES, and STYX come across with some cool ditties in punk and folk rock veins. Good comp job by Lee Joseph of YARD TRAUMA. (TY)
(A.I.P., no address)

VARIOUS ARTISTS - "Return of Godfodder" cassette

This follow-up to the previous Godfodder comp covers new ground with the exposure of more experimental bands and ones that are closely related. Some of the talents include: GLORIOUS DIN, BRAIN RUST, MORK LANE, SARCASTIC ORGASM, and the list goes on. Pretty good production and as a whole, a nice package. (MS)
(Warpt West Music, P. O. Box 8045, Santa Cruz, CA 95061)

VARIOUS ARTISTS - "SF Unscene" LP

Not exactly a perfect overview of the SF scene, but a good sampler of the more shaggy-type bands like the CATHEADS and XTAL and some psycho-funk from FAITH NO MORE and THREE MOUSE GUITARS. Not earthshattering, but fun. (Dog)
(Big Green Laught Records, P. O. Box 6577, San Francisco, CA 94010)

VARIOUS ARTISTS - "Thanks" EP

A split EP by LUNCHMEAT and MISSION IMPOSSIBLE, two up-and-coming D.C.-area bands. Both outfits create and exhibit three high energy melodic thrashers backed by interesting lyrics. Neither outfit falls into the D.C. stereotype of musical direction but really do break the ice for a lot of the underdog bands from that area. Worth looking into. (MS)
(Dischord/Sammich, 3819 Beecher St. NW, Wash. D.C. 20007)

VARIOUS ARTISTS - "When Monkeys Were Gods!" LP

A Detroit comp of mainly neo-'60's sounding bands. The Motor city has long been a holdout for this heritage, and some hot tracks are delivered by 3-D INVISIBLES, CINECYDE (still around!), and the BONERS. Other bands in a lighter vein include HYSTERIC NARCOTIC, FRAMES, SLEEP, VERTICAL PILLOWS, and BOOTSEY X AND THE LOVEMASTERS. (TY)
(Metro-American Records, P. O. Box 37044, Detroit, MI 48237)

International/ International/ International/ International/ International/ International/ International/

AIDS POSITIV - "Von Falschen Propheten..." cassette

Very fast and snappy punk that's got a fairly distinct and clear sound (especially with the drumming). Gnarly singing, hot but simple guitar, and excellent production. Enjoyable political punk, in German. (TY)
($2 to Intelnet Tapes, c/o Martin Pick, Kornmuhle 4, 5600 Wuppertal 21, W. GERMANY)

ANTI-SECT - "Out from the Void" EP

ANTI-SECT has gone through a few changes, member-wise and musically. Yet, the strong beliefs are still there. The wall of power still exists, but throw in a SABBATH/METALLICA sound influence, and ANTI-SECT are hitting hard with metallic grinds and vicious growls. Forceful noise that speaks no riddles. (Pus)
(Endangered Musik, ENGLAND)

ARCTIC CIRCLES - "Angel/My Baby Said That"

This record captures the Aussies rock sound, but without the overwhelming power you'll find in the LIME SPIDERS or CELIBATE RIFLES. The songs are pleasant and quite listenable; I just felt that an added punch was needed to push it over the top. Adequate. (SS)
(Mr. Spaceman Records, P. O. Box 548, Pascoe Vale, Victoria, AUSTRALIA 3044)

AUSBRUCH - "Harte Zeiten" LP

Mid-tempo punk that's in a Brit-punk style. Not especially inspiring musically, although there is post-punk moodiness, which might suit the lyrics well (except I don't know what the subject matter is). Okay for the style. (TY)
(Roof Music, Wittener Str. 123a, 4630 Buchum 1, W. GERMANY)

BOX OF FISH - "Slap 'Em Around the Gills" 12"

Their sound is a raw, crunching guitar-based one with post-punky effects, and it really works. Lots of power, edge, drive, and diversity within the medium-tempo genre. Good. (TY)
(P.O.Box A537, Sydney 50, NSW 2000, AUSTRALIA)

BRAINS OF HUMANS - cassette

Despite the sometimes rough sound quality, there's a lot to check out here. Intermixing news reports and music, there's a compelling reality at work here -- almost an industrial nature to their approach -- which pervades their punk and thrash, an accent on atmosphere and meaning, not slickness. (TY)
($4 to Sick Records, c/o T. Blumer, Bahnhofstr. 11, 8603 Schwerzenbach, SWITZERLAND)

BUTCHER - "Your Hell" EP

Bizarre mayhem from France with a wild combination of guitar and total distortion bass plucks, as a drum paces forth with shrilling vocals. A unique blend of hardcore staying away from the traditional approach, capturing a very disordered rumbling of bass frequency as the highlight. Very creative interesting tunes. (Pus)
(Jungle Hop International, BP 36 94732 Nogent, marne Cedex, FRANCE)

C.K.N. - cassette

Their name translates as "Creative Chicken Fuckers," and if that isn't enough to get you to buy this, then the music will be. Awesomely fast and powerful thrash that's both non-metallic and creative. Contains songs both in Dutch and English, and from the latter one can discern their radical political bent. 20 songs. (TY)
($3 to Pim Bakker, Honthorstloan 222, 1816 TJ Allimaar, HOLLAND)

CIVIL DISSIDENT - "First Blood" EP

Despite the fact that me and Pus both listed this on our Top 15's months ago, we failed to review this killer 3-song EP. Sharp, audible vocals that attack hard drugs (among other things) are driven by raw, powerful, but somehow melodic raging hardcore. Lots of anger and frustration here, but tempered by intelligence. Excellent, and a shame they split. (TY)
(3 York Ct, Heathmont, Vic 3135, AUSTRALIA)

COOLEST RETARDS - "Another Minor Classic" cassette

Put members of ADRENALIN O.D. and STUPIDS in a studio together for 14 minutes and you get no less than 22 songs full of wacky confusion, sure craziness, intense energy, and an overabundance of good humor. Very spontaneous and rough, but funny as shit. (MS)
($2 to Skate City Tapes, G4 Chatsworth Dr., Rusmere Pk IPS, Wight, Suffolk, ENGLAND)

DEAD SWINGERS - "Nisse Land" cassette

This impressive Norway band expresses their musical influences through catchy melodies and raw vocals, and then turn right around and kick out some crazed power thrash in the very next song. Both live and studio tracks prove the band's unpredictability and talent to create enjoyable music. (MS)
($2 to Nye Oppstot Oster Sonds, Gate 26 7000, T. Heim, NORWAY)

EXPLODING WHITE MICE - "A Nest of Vipers" EP

More cool crusty psych from Australia. This time around it's a band who has listened to a few RAMONES albums. But instead of the RAMONES/Spector sound, it's more like the RAMONES meets RADIO BIRDMAN or the SAINTS. They do a pretty cool job of "Pipeline." (Dog)
(Big Time Records, 6410 Santa Monica Blvd., Los Angeles, CA 90038)

DIE FROHLIX - cassette

A very silly, enjoyable, and decidedly low-tech effort from Germany. This is high-energy pop-punk, heavy on the RAMONES riffs, with excellent lead trumpet on many of the cuts that adds to the levity. They even do a rave-up version of the "Waltons" TV theme song. Put these guys on vinyl soon! (MH)
($3 to NOIR c/o FLorian Schuck, Raindorferweg 8, D-8500 L, Nurnberg 60, W. GERMANY)

I REFUSE IT! - "M" 12"

Eclectic and offbeat hard-driving punk. The Italian BUTTHOLE SURFERS? Definitely outside stuff without losing the power. (TY)
(Belfagor Records, CP 18252, 50100 Firenze 18, ITALY)

ITCHY RAT - "Save the Labels for Tins of Peas/One Man's Brain"

I can understand why these guys are anti-labels, coz their music somewhat defies categorization. There are elements of punk, '60's, metal, and rock thrown into the blender and out comes a heavy beat with big production. They rock, but both tracks are somewhat hard to settle into. Jello says he likes this a lot. (TY)
(Waterfront Records, P. O. Box A537, Sydney 50 2000, AUSTRALIA)

KGB - "Party-Sahne" EP

One of the earliest still existing German punk bands have regrouped (with a few replacements) and kick out a really good pop-punk/thrash 4-song EP. A band that deals with political subjects humorously, these 4 tunes are catchy, well-produced, and up. (TY)
(Hannes Koeber, Munzgasse 13, 74 Tubingen, W. GERMANY)

KALASHNIKOV - "Sub Version" LP

Their debut single made me look forward to listening to this LP, but I was disappointed in KALASHNIKOV's lackluster pop and pop-punk compositions, despite the plaintive female vocals. Some adventurous musical changes of pace -- and sadly very little in the way of hooks or power. (SS)
(Hub Records, Sportsvej 62-116, DK 2600 Glostrap, DENMARK)

KUMIKRISTUS - EP

For such a young bunch of kids (15 - 17 years old), this is a pretty good debut. Mid-fast paced punk and thrash, with decent hooks and fairly tight playing, lacking only a bit in the drumming. Keep it up. (TY)
(c/o Risto Eronen, Koivumaki, 58920 Kolkontuipale, FINLAND)

LANCIAFIAMME - EP

Jazzy punk with rock influences. I find this too distracting overall, but I think the more adventurous among you might like the variety of influences. Decent power, odd thrash. (TY)
(Belfagor Records, CP 18252, 50100 Firenze 18, ITALY)

LIBERTY - "Our Voice is Tommorrow" EP

LIBERTY have the benefit of political commitment abetted by an original approach to mid-tempo British punk. Great guitar riffs abound on two of the four numbers here, and the overall sound is rough, gruff, powerful, and uncompromising. Good solid release. (SS)
(Mortarhate, P. O. Box 448, Eltham, London SE9 ENGLAND)

LIME SPIDERS - "Out of Control/Save My Soul"

The A-side is about as hard a rocking popsong as one can find -- powerful, with pop structure. The flip starts out slow, but picks up considerably. Superior playing that reminds me of the EASYBEATS or a less psych CREATION. Cool ravers. (TY)
(Citadel Records, AUSTRALIA)

MOBS - "Projection of Astral Body" EP

This Japanese punk ensemble has done a bit of changing since the last release. Toned down, but musically better, MOBS have added a creeping harmonious flavor to the distinct sound, yet still keeping the pace active and alive. A cult release, but heading towards Japanese positive punk. Interesting. (Pus)
(Noise Room, Yuraku So. 1-25-111, Kouenji-Minamisuginami-Ku, Tokyo, JAPAN)

MUSHROOM PLANET - "Take Me Away/The Chair"

MUSHROOM PLANET perform Aussie rock'n'roll in the usual fashion, and here, a distinctive guitar sound provides the interest. "The Chair" is the operative track, with its psych guitar riffing and sneering vocal attack -- a wonderful song. The flip fares less well. (SS)
(Hot Records, AUSTRALIA)

NOG WATT - "Fear" EP

Playing ripping hardcore at many speeds, this mostly female combo (a fact they don't accentuate) attacks with power, confidence, intelligence, and proficiency. Six songs that make me think this is what the AVENGERS and UXA would've sounded like today. Great! (TY)
(Revenge Records, Egelantierstraat 163I, 1015 RE Amsterdam, HOLLAND)

OH! DEV - "Raving Bonkers" 12"

Dischordant, psychotic, psychedelic, and painful. Simple, stark, and crazed. OH! DEV play twisted jazz meets the most painful blues. Definitely arty, but not wimpy. Nick Cave and Lux Interior take heed. (RS)
(Limbabwe, P. O. Box 1680, 5900 DR Venlo, HOLLAND)

PRIVES - "No Time/Song for Jeff"

A good rockin' pop-punk song with '60's influences on the A-side, a more contemporary, ultra-fast paced pop-punk tune on the flip. THe latter is pop only in form, as the delivery propels it well into the '80's. (TY)
(Closer Records, 100 Rue Dicquemare, 76600 Le Havre, FRANCE)

POSITIVE HATRED - LP

Good rockin' punk with a slight RAMONES inflection and more serious lyrics. Not a lot of power, but the melody and catchy delivery make up for that. Decent. (TY)
(Aberrant Records, AUSTRALIA)

PSYCHOTIC TURNBUCKLES - "Psychotic Situation/Crusher"

Their second release, this one is more CRAMPS-like than their debut. A-side is a pretty typically raunch'n'roll fuzzer, while the flip is a cover of the NOVAS' classic, also covered by the CRAMPS. Okay. (TY)
(Vi-Nil Records, AUSTRALIA)

R.A.F. GIER - "Kiss Me Goodbye" LP

An excellent blend of tongue-in-cheek humor and youthful positive thrash from this band. They sing in both English and German and show a lot of diversity in their music. Good swipe at both John Peel and jaded punkers on "John Peel Said." Good record. (Dog)
(Starving Missile Records, W. GERMANY)

RAPED TEENAGERS - "Jag Gillar..." EP

Awesome. The 14 songs crammed in here are up to the quality and style of Boston HC from 3-4 years ago. Just rippin' from start to finish. And good production sound to boot. Get it. (TY)
($3 to Peter Swedenhammar, Konstruktorsgatan 74, 582 66 Linköping, SWEDEN)

DUANE RIPLEY AND THE GO GO SET - "Revenge of the 50 Ft. Killer Go Go Girls/Day the Fish Came Out Dancing"

A slightly toned-down REVILLOS meets early 60's garage/surf. Pretty garage in approach (though the recording isn't) and the flip is a zany freakout. Loonsville. (TY)
(Barbarella Records, UK)

DER RISS - cassette

Classic European punk with great late-'70's English punk influences. The music is somewhat poppy, but has a raw edge, and is backed with high power melodies. The vocals switch between male and female -- a nice combination. Good stuff. (MS)
(Weichselstr. 55, 1000 Berlin 44, W. GERMANY)

SCRAPS - cassette

A three-song job, one track of which is a rhythmic, driving raw song with a dash of early CRASS or the EX. The other two are raving, noisy thrashers. Lyrics are of a political nature, and all in all, this is a band to watch for. Confusing note: their flyer says seven songs are on a 20-minute tape for $3.50 ppd. (TY)
(43 Rue de Turenne, 59000 Lille, FRANCE)

SIXTEN REDLOS - "I Wish I Woz an Animal/Tusen Stoveltramp"

The A-side is a kick-ass fast punk tune with pounding drumming, cool singing, and though some of the structure is self-consciously broken up, it still clicks. The flip is more like a better produced PISTOLS type singalong. Pretty cool. (TY)
(Skvaller Records, c/o Frederick Johansson, Rektangel-vagen 140, 55275 Jonkoping, SWEDEN)

SPUNKBUBBLES /KING PIG - split cassette

SPUNKBUBBLES come through with 8 very catchy and driving punk songs with '77 apeal and girl-boy lyrics. KING PIG couldn't be further from that spirit, presenting 5 moody, psych post-punk guitar-effected songs (also well-done). Top notch production on both. (TY)
($2 to Rise Above Tapes, 119 York St., Sydney 2000 NSW, AUSTRALIA)

TRYFLES - "Your Lies/When I See That Guy"

Two girls and two guys playing poppy punk. The A-side is lighter but with good psych atmosphere, while the B is punkier with a KINGSMEN/Northwest sound, raunchy and rockin'. (TY)
(Midnight Records)

ULTIMA THULE - "Hard Time/Relevant Arsonist"

Jazzy thrash from this English band that contains the former drummer of Italy's STAZIONE SUICIDA. Very well done, and though I'm not prone to like such material I found myself into it. Don't know if this is a UK or Italian release, though I think it's the former. (TY)
(Thunderboltima Records, no address)

UNDER THE GUN - "Traitor/Dance of the Samurai"

With the accent on non-hardcore punk ("so one can hear the lyrics"), this band comes forth in a 1977 tradition. The B-side is reggae, whilst the topside is quite powerful, guitar-oriented punk that's really catchy...but I still can't hear all the lyrics. (TY)
(4 Clover Mead, Taunton, Somerset, TA1 3XD, ENGLAND)

VARIOUS ARTISTS - "Be Bad Be Glad" cassette

A super hot tape that includes DISORDER, CHAOS UK, LUNATIC FRINGE, and AMEBIX. These tapes are either unreleased demos or in-house tapes. The sound quality is above average, and it all is powerful as hell. Class stuff. (TY)
($4 to Manic Ears, Box 666, Full Marks Bookstore, 37 Stokes Croft, Bristol BST 3P1, ENGLAND)

VARIOUS ARTISTS - "Composed Bananas, No. 2" cassette

Pretty cool English comp featuring the likes of SLAUGHTER TRADITION, CRIMINAL JUSTICE, INFECTED, and many more under-recognized bands. A lot of catchy melodies and singalongs. Sound quality varies with the influences, but still very interesting. (MS)
($3 to Grange Dr., Swindon, Wilts, SN3 4LD ENGLAND)

VARIOUS ARTISTS - "Noise Behind the Iron Dustbin" cassette

A ten-band compilation made up of all Polish HC/punk bands. It's a well-rounded mixture of live and studio tracks, most of which have never been released. All the common European hyper-noise is represented, with melodic hooks and leads thrown in for good measure. Includes DEZERTER, MOSKWA, ABADDON, and more. (MS)
($3 to P. O. Box 8045, Santa Cruz, CA 95061)

VARIOUS ARTISTS - "P.T.T.P.'s International Comp Tape" cassette

A good selection with 2 or 3 tracks each, starring INSTIGATORS, KAFKA PROCESS, PYHAKOULU, S.O.S., WRETCHED, AKUTT INLEGGELSE, SUBCULTURE, etc. Lots of energy, no clunkers, and decent-to-good sound. (TY)
(Henrik Carlsson, Hedvagan 6, 352 49 Vaxjo, SWEDEN)

VARIOUS ARTISTS - "Pebbles #19" LP

Taking their cue from the British 'Big Beat' sound, these Danish bands are more Mersey than punk or raging R'n'B. While not a bad compendium, this record will mainly appeal to avid collectors as the recording facilities in Denmark were not the best. Plus, many of the tunes are covers, or covers of covers, and somewhat inferior at that. Historical document. (TY)
(A.I.P., no address)

VARIOUS ARTISTS - "Rapsodie en France" cassette

The French are smashing the boundaries of speedcore with 8 out-of-control fiery bands. Just when you thought the explosion was over, the thrash terrorizes again with VANDALES, the tongue twisting zoom battle of RAPT, FINAL BLAST, 4 exceptional tracks from BUTCHER, HEIMAT LOS, BLOODY FUCKERS, and GONO COKE. There are enough tracks on this tape to drive you totally mad as this is a sheer intensified dose of quality chaos!! (Pus)
(Jungle Hop International, FRANCE)

VARIOUS ARTISTS - "Stop the World War 3" cassette

A great cassette comp of Japanese scorchers from Hiroshima. Wailing havoc with knock-me-cold punches from FUSE, MOO, DEAR JOHN, and FACE. Rough vocals with fast actions makes for a very exceptional offering. Side A definitely for those GISM/MAYHEM lovers. Intense. (Pus)
(No address, JAPAN)

VARIOUS ARTISTS - "Stand the Storms Together" cassette

A tremendous introduction to the current German underground scene. On this massive, 80-band, 90-track, 3-hour compilation double cassette, you'll hear everything from ultra-fast thrash to melodic punk to synthesizer ravings with a variety of styles in between. Almost everything by both well-known and obscure bands is worthwhile listening, though there's no information on which bands were on which side of the cassettes. Otherwise, improve your life and send away for these cassettes. (MH)
($6.50 to NOIR, W. GERMANY)

VARIOUS ARTISTS - "Why March When You Can Riot" LP

An unusually well-documented comp that comes with a fold open glossy cover that becomes a history of the many bands involved, lyric sheet, a family tree of bands, and poster collection. Bands include X, BEDSPREADS, JOHNNY DOLE AND THE SCABS, HARD-ONS, FEEDTIME (great!!), BEGGARS COURT, XL CAPRIS, and LOCAL PRODUCT. And, oh yes, the music is great. Hot job, Bruce! (TY)
(Aberrant Records, c/o Phantom, 373 Pitt St., Sydney NSW 2000, AUSTRALIA)

VARIOUS ARTISTS - "What's Going On Inside My Head" cassette

A very raging international comp featuring such rippers as STUPIDS, MG 15, GEPOPEL, TERVEET KADET, INFERNO, CIVIL DISSIDENT, RAPT NO LIP, DIATRIBE and many more. Three or four songs each, non-stop intelligence, and an intense madhouse. Great. (TY)
($3 to Fetvadd, c/o Mikael Karlson, Gesallgatan 14, 573 00 Tranas, SWEDEN)

VOICE - EP

A highly enjoyable 3 song debut from these ska-influenced skins. There's one ska tune, one ska-tinged rocker, and one oi tune. All are well done, good natured and seemingly without any negative or fascist overtones. (TY)
(no address, W GERMANY)

X-MAL DEUTSCHLAND - "Lahr um Jahr" 12"

This three-tracker calls to mind "JuJu"-period SIOUXSIE, and they do a commendable job with this moody, new wave material. I expected to dislike this immensely, but the B-side, "Polarlicht" in particular is undisputedly first-rate post-punk -- completely unique and memorable. (SS)
(Fundamental, P. O. Box 20309, Covington, GA 30209)

VARIOUS ARTISTS - "Kloak-Mix 2" cassette

Four bands from Sweden (BULLSHOT BABIES, GEGGAMOYA, GALER, and KRONSTADT. Driving punk and post punk, all dedicated to animal liberation. (TY)
($3 to Fetvadd, c/o Mikael Karlson, Gesallgatan 14, 573 00 Tranas, SWEDEN)

ZSD - "Krieg Dem Kreige" LP

Very tough but controlled. I like the way this German band has a solid foundation similar to DOA or SOCIAL DISTORTION but blends the roughness with a clean, high-quality production. (Dog)
(Starving Missile Records, Therese-Giehse-Alle 30/VI, 8000 Munchen 83, W. GERMANY)

VARIOUS ARTISTS - "V.I.S.A. Presente:" LP

The vast majority of the tracks here are post punk of various stripes, with a few punk tracks interspersed (SUBHUMANS, RUBELLA BALLET, AUSWEIS, LUCRATE MILK). Other bands include K.U.K.L., BRIGADES, MARTYRS, SHOCK CORRIDOR, etc.). Sound quality varies from track to track with many live recordings. Interesting insert concept. (TY)
(Bondage Records, 70 Rue Romain Rolland, 91350 Paray Vielle Poste, FRANCE)

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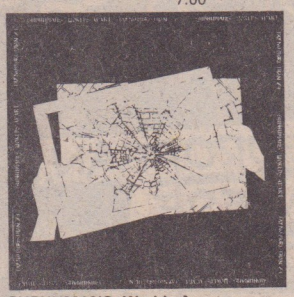

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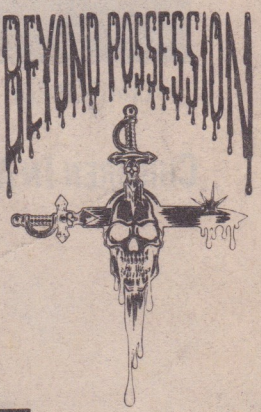

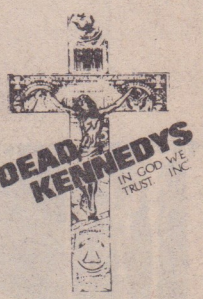

VIDEO

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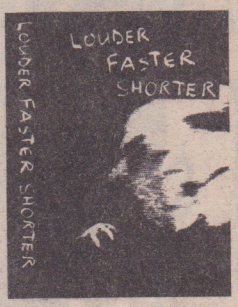

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